The Assembly Line's Classic E.MOTION

THE EAGLE

MicroProse Clears F-15 for Arrival

Amazing Giveaway

NO STRINGS ATTACH

USGold's E.Motion

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PLUS!

Two Fully-Playable **Demos** Ocean's Elf and Gem'X from Kaiko

IF Either of Your Disks is Missing -Consult Your Newsagent

PGA TOUR GOL

EA Keeps On Swinging



TIMATE IN AMIGA GAMES

- TWO ACTION PACKED DISKS . . .
- AUTHORATIVE REVIEWS AND PREVIEWS . . .
- THE BEST COMPETITIONS . . .
- HINTS AND TIPS FOR THE LATEST AMIGA GAMES . . .

. . AND MUCH MORE INSIDE!



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hypothesis, SimEarth simulates the Earth as a single living organism.

THE THINK TANK

Set in the near future, as an alternative reality, Battle Command is an arcade/strategy game in which the player controls a single "Mauler" Assault Tank in one of 16 scenarios (missions) in the ultra war, fought between two dominant races in the new World. Such are the defensive capabilities of each side, full scale attacks are suicidal, so any offensive moves are, by necessity, small "behind the lines" actions performed by elite troops in specially designed vehicles. The Mauler is the latest such machine capable of being lifted in and out of hostile



territory by fast stealth choppers and armed with the most advanced weaponry the Northern scientists can devise.

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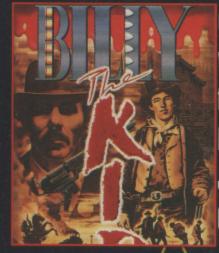


ERIOR SPECIES THE RIGHT GUN STUFF LAW

F 29 Retaliator presents the fastest and most detailed graphical environment ever seen in a flight simulator. This is the only flight simulation to provide 100 complex missions over four intense battle senarios. The only flight simulation to provide detailed daily war update reports. The only flight simulation to present the latest in aerodynamic technology introducing ECOP cockpits,



backwinder A A M S , supercruise, stealth and more! F29 Retaliator is that flight simulation. "BILLY THE KID" is a one or two player action/strategy game set in the Wild West, which allows the player to assume the identity of either a gun totting desperado with a heart of gold, Billy himself or his ex-best friend, sharp shooting, law abiding pillar of the community, Sheriff Pat Garrett. They are in love with the same woman and ultimately, in a nail biting climatic finale, are going to end up pointing guns at each other. Only one



character can walk away from this showdown BUT THAT'S JUST THE WAY OF THE WEST/\







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DOUBLE DISKS

LTIMATE IN AMIGA GA

BURNEY OF

NO STRINGS ATTACHED

> PLUS! no Failly-Playab Demos

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E.Motion, the complete game from US Gold, and fully-playable demos of Kaiko's Gem'X and Ocean's Elf. Here's all you need to know to extract hours of fun from the two value packed Amiga disks that grace the front cover.

LETTERS

Thanks, complaints, suggestions, queries, tirades, pleas... The One readers have always been a vociferous bunch.

NEWS

Golden Joysticks winners, a new hand-held console from Sega, and the hottest games news.

COMPETITION

Fancy a round of golf? Then try and win yourself a luxury golfing weekend courtesy of EA.

CYBERZONE

Kati Hamza gets excited at the prospect of the first Virtual Reality television game show. Come on down and read all about it.

FUTURE FLIGHTS

The Electronic Battlefield System promises to revolutionise flight simulators. Rik Haynes flies over to the US to find out why.

IN DEVELOPMENT

Top Industry Talent got together Stateside recently for an International software developers conference. Steve Cooke, the man in the know, got invited along, and tells us all about it.

ONE ON ONE

Rik Haynes interrupts the busy schedule of Bullfrog Boss Peter Molyneux, to get the lowdown on one of the most successful development teams.

CDTV

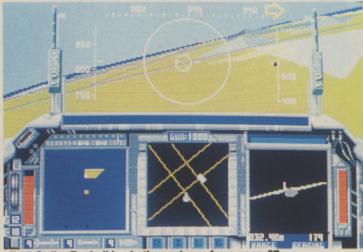
Is Commodore's new CD-based machine the ultimate in computer entertainment?

VEKTOR GRAFIX The road to fame has been a

The road to fame has been a hard one for top 3D development team Vektor Grafix. Alastair Swinnerton talks us through the ups and downs.



Virtual gameshow: page 28.



F-15 Strike Eagle II leads the reviews, from page 67.



CDTV - the shape of things to come?

COMPETITION

Win yourself a speedboat, courtesy of Domark!

WIF

Glynn William's Fokker reappears as Air Duel and we've an Eldritch The Cat double bill featuring Tentacle and Rybok.

COMPETITION

Look good in leather! Win a genuine flying jacket courtesy of MicroProse.

REVIEW

The reviews take off with F-15 Strike Eagle II, heading a host of top games all on Amiga, including PGA Tour Golf, Chuck Rock, and the first Cadaver levels disk.

DISNEY DRAWINGS

Laurence Scotford grabs his electronic pencil, dives into Disney's Animation Studio and finds there's plenty to shout about.

STRATEGY

Our third feature from strategy maestro Matthew Stibbe. He takes a trip back in time to 1939, and the outbreak of WWII.

DEMOS

The inimitable Vic Reeves manages to put in a word or two, while we're awestruck by a Nemesis comic on disk.

ARCADES

John Cook takes a stomach churning ride in the first 360° hydraulic cabinet and poses for a snapshot with the PM.

BUDGET

More Golden Oldies get The One treatment. This month's line-up includes the classics IK+, Kult and Carrier Command.

TIPS

Brian Nesbitt once again comes to the rescue with the final parts of Cadaver and Loom, and much more besides.



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One of those disks taped to the cover of your favourite magazine contains a complete copy of one of last year's classics — so don't hang about, pop it in your disk drive and away we go...

magine a place where the law of inertia rules. A place inhabited by nothing but spherical cells, abstract obstacles, and You. In this shapeless universe, trouble is brewing. The cells that inhabit it are slowly but surely becoming unstable, and before long they will explode taking everything else with them.

Welcome to the weird and wonderful world of E.Motion...

With those words, printed back in Issue 18 (March 1990) we ushered in The Assembly Line's classic of surreal gameplay. Now, thanks to unique cooperation between The One and US Gold, we're bringing you the opportunity to become 'E.Motion-al' all over again.

E.Motion is a game that's easier played than described, but here goes anyway...

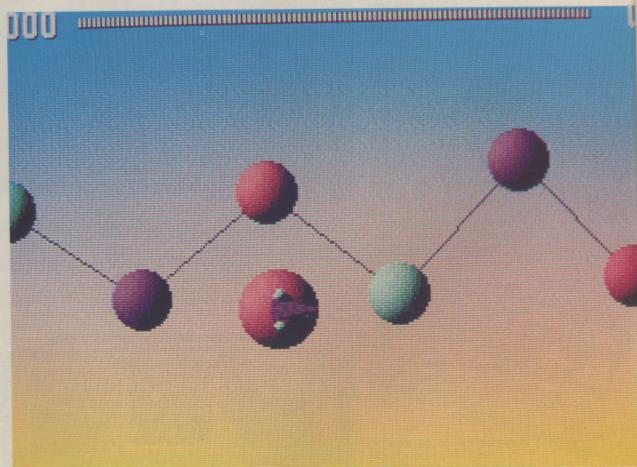
The player takes control of a spherical Asteroids-style spaceship, which is rotated by use of left/right joystick movements and thrusted forwards by pressing 'Fire' – but any resemblance to other computer games begins and ends there.

Although most of the screen backgrounds differ in some way, the object is always the same: to get rid of the coloured spherical cells — and fast! By manoeuvring the craft about the screen, it's possible to bump two cells of the same colour together, thus making them disappear. Simple, eh? Don't you believe it.

Allowing two conflicting colours to touch creates a small pod of another colour (for example, a collision between red and blue could cause the appearance of a smaller green pod), which is something of a double-edged sword. Collect this new pod quickly and it tops up your energy level (shown at the top of the screen), leave it for too long however, and it grows into a new fullsized cell. Now, just to make life even more difficult, you can't get rid of this new arrival unless you deliberately create another cell of the same colour for it to collide with.

Worse still, time's also against you. The unstable cells constantly pulsate, throbbing faster and faster until they reach critical mass and

THE DISK — ELANC



explode causing severe energy loss. You may have enough stored energy to survive a complete meltdown, but as any more than three exploding cells is enough to completely drain a full supply, it's best to keep yourself topped up by creating and collecting energy pods.

Fancy a further challenge? Well you've got it, as the going gets even more complicated on certain screens when the cells (and – in two-player mode – occasionally the ships themselves!) are connected by elasticated 'cords'. Moving one cell creates a chain reaction whereby everything connected to it follows, with the force of inertia often causing things to fly about wildly.

THE TENSION IS OCCASIONALLY relieved slightly by the appearance of inter-level bonus sections. The object here is to collect the point-providing blue pods: do this, and one of the pointless yellow pods randomly turns to blue for the task to continue. Later levels see you collecting one pod to make another appear elsewhere on the screen, while others feature 'bad' pods which end the level prematurely. And of course in all cases there's a strict time limit.

CONTROLS

Joystick Left – Rotates the ship to its left Joystick Right – Rotates the ship to its right Fire – Thrusts the ship in the direction that it's facing

Joystick Down - Performs a quick 'about face'

P - Pause

•) **L**UM **E** (•)

Here's what we said way back when...

"There's a fine line between abstract and obscure and E. Motion sits very comfortably on it. It's one of the more bizarre games yet seen, but not in terms of gameplay - that's different alright, but it's still pretty clear cut. What's really weird is the atmosphere generated by the unique graphics and sound. Visually, everything's perfectly simplistic - there's nothing on screen that isn't needed, and the use of lurid colour creates a feel of an unreal 'fourth dimension'. The sound is more atmospheric still - the music is very New Age, but it's the in-game effects that really do the job: each effect is a musical note, so Simply un-ball-ievable!

it's not uncommon to hear accidental tunes during play. And to add to the abstract feel, an extra life is accompanied by a spooky organ fanfare. E.Motion's a work of genius in the gameplay stakes - well up in the Tetris league. It's all down to a fine blend of manual and mental dexterity, and some of the screens are so fiendishly designed that they seem impossible - until you accidentally stumble on the way to do it and it all suddenly seems easy. Until the next screen... It's tough - sometimes taking you to the brink of frustration, but never tipping you over it.

LOADING, **PROBLEMS** AND **FAULTY** DISKS

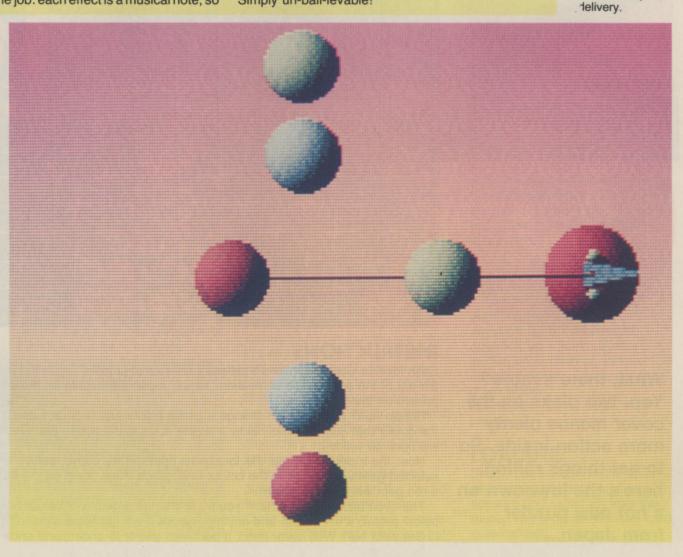
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Loading E.Motion couldn't be easier. Simply insert the disk into the internal disk drive and turn on the power. The game will now load and run automatically.

Should you find, however, that your game will not load, remove all extexternal raneous peripherals

(printers, extra disk drives and so on) and try again. If the disk still refuses to load, then it's probably faulty - in which case, simply pop it into a jiffy bag or padded envelope and send it, along with your full name and address, to: The One E.Motion Replacements, T.I.B. plc, T.I.B. House, 11 Edward Street, Bradford, Yorkshire BD4 7BH. Please allow 28 days for

In two-player mode it's vital that you work together with your buddy. Most of the time you can work independently of one another, but problems arise on certain screens when you're joined together by elastic! To make matters worse, on some levels both ships are the same colour, making it quite difficult to tell who's who!



DISK

THE DISK

IAMONDS ARE A GIRL'S BEST FRIEND, or so they say, and when Kiki is the girl, who's going

to argue? Kiki is the star of
Japanese programming team
Kaiko's first game on these
shores and *The One* is bringing
you a completely playable preview
of this brain-busting puzzler.
How's that for service?

What do you get? Well, a complete level of gem-colouring puzzles await you (a few of which are especially created for The One and won't appear in the final game!!) along with the sampled sounds of Kiki and her friends.

The full game will contain over 400 levels with an *OutRun*-style choose-your-route screen at the end of each allowing for plenty of variety every time you play.



Simply put the disk in the drive when the Workbench screen appears and select Gem'X from the menu. The program will now load automatically.





What, there's more?
Yep, two disks on the cover means plenty more action inside. So to get things rolling, here's the lowdown on a hot new puzzler from Japan...

INSTRUCTIONS

Each level in Gem'X contains a different number of puzzles (indicated by the number at the top of the screen). To solve them, simply make the pattern on the left match the pattern on the right.

Simple huh? Not quite. To change a gem's colour just click on it and it will change into the colour that is two places below it on the scale in the centre (for example, a blue gem will become yellow).

Now, the tricky part is that the four gems immediately above, below, left and right of the selected gem will change to the colour ONE place below them on the scale (for example, a red gem will become green).

The even trickier part is that if you try to change a gem to a colour below the scale (i.e. below yellow) it will vanish and anything above it will fall *Tetris*-style to fill the space.

Got that? No? Well never mind, it becomes easier to understand once you start to play.

MAY 1991 THE ONE DIS

The final offering of the month (my, what a lot you got!) is none other than the thrilling adventures of Ocean's person-of-diminutive-stature.
Get down...

OLUME TWO



T'S THE AGE OLD STORY. Boy Elf meets Girl Elf. Boy Elf falls in love with Girl Elf. Girl Elf is kidnapped by an evil gang so Boy Elf sets out on a mission of vengeance to rescue his beloved. A sort of *Double Dragon* meets the Diddy Men.

So what do you have to do to get her back? For the purposes of this disk, you have to battle

LOADING PROBLEMS AND FAULTY DISKS

If you should experience any loading problems with your disk simply pop it into a jiffy bag or padded envelope and send it to: The One Elf/Gem'X Replacements, T.I.B. plc, T.I.B. House, 11 Edward Street, Bradford, Yorkshire BD4 7BH. Please allow approximately 28 days for your replacement to arrive.

through a selection of rooms from Level 1 (the final game will feature six levels with an average of 100 rooms in each!), pitting your wits against all manner of enemies from Goblins to Ladybirds (hey, these are some seriously bad little bugs you know).

INSTRUCTIONS

Throughout your journey you get to pick up all manner of objects and use them in all manner of places with all manner of people. Buildings (in the loosest sense of the word) include Indian wigwams, WCs and campsites, while the characters include Senile Wizards and Hungry Birds.

To interact with people and places just push up on the joystick to enter the 'interaction menu'. Cycle through the various options (talk, use, bribe etc.) until you get

what you want. Logical use of the objects reveals clues for later in the game, for example, the seed might best be used with the hungry bird.

The rest of the controls are simplicity itself:

Joystick left - Move left Joystick right - Move right Joystick up - Jump, climb up ladder, enter shop or 'interact' Joystick down - Duck, climb down ladder Space bar - Enter interaction panel

LOADING

Simply put the disk in the drive when the workbench screen appears and select Elf from the menu. The program will now load automatically.



BUILD YOUR OWN VIRTUAL REALIT

incentive The Award Winners

one of the most expensive pieces of buy this year – but at last you can make your show it's potential.

TEXT MONT THE ADVENTURES OF THORAG STERNHAMMER

Thorag Sternhammer looked at the bridge before him. It was in rotten shape, bits of wood falling away every time someone merely breathed in it's direction. He had to cross it, his destination lay on the other side. Thorag dismounted from his horse and sat down beneath a large oak tree. What was he afraid of? He'd stood his ground against hordes of barbarians before, braved the fiery pits of the underground lairs, he'd even risked his life with the Undead Zombies of Ulm, no one had ever done that before. So what was his problem?

He was afraid of heights. Silly, but true. The world's most ferocious warrior was afraid of heights. It was at least three thousand feet to the bottom of chasm and the fact that the bridge kept falling apart every time he looked at it didn't help. Yet the prize that lay beyond...

He was being childish.
Standing up quickly he tied
his horse to the tree, checked the
contents of his pouch and put a foot
on the first wooden plank. The bridge
creaked its annoyance, causing the sweat on
Thorag's brow to double. He put his other foot
on the next plank. The bridge wobbled slightly
but soon steadied itself. Thorag let out a sigh of
relief.

Perhaps this wouldn't be so bad, he thought, as he clung to the ropes on either side. He continued to walk and with every step the bridge became more fragile. He looked down, his first mistake. The bottom of the chasm seemed to zoom up to him screaming "Come and join me".

His grip tightened around the ropes as he forced his gaze away from the drop below and onto his destination.

Without warning a bolt of blue light shot out of nowhere, filling his mind with strange thoughts. Flying boxes of metal exploding in the sky, weird alien creatures, futuristic technology, two square pieces of plastic. He shook his head and quickly carried on.

A snap from behind caused him to turn his head. The ropes had snapped! Any second now the rest of the bridge would go with it.

Thorag hurled himself at the far end of the bridge as the bridge swung away beneath him. His hand grasped a stray piece of rope and he held on for his life as it swung him into the cliff face. The wind rushed out of him as he collided with it but somehow he hung on.

He started to haul himself up the rope and clambered onto the grass at the top. He rolled onto his back, let out another breath of relief and sat there looking at the sky. A shadow passed over him, growing larger and more menacing. Thorag tensed and looked at the large, dark figure striding towards him. His hand reached for his sword, only to find it gone. It must have slipped out of its sheath on the bridge. Damn. The figure loomed closer and opened it's mouth.

Sorry, we're sold out," it boomed, "Why don't you try subscribing to The One, it would make life a lot easier." The shopkeeper turned back leaving Thorag to his rage.

THE ONE MAGAZINE - FOR ALL THE LATEST NEWS ON THE LATEST GAMES - ON SALE MAY 26TH

LETTERS

LETTER OF THE MONTH

GAMES FOR HIRE?

Dear The One.

When buying computer games I look through the reviews etc. and then go and take a look at the one that I want at my local retailer, but sometimes this is not enough.

Most games have an instant appeal factor which may look good for the few minutes of playing in the shop, but after a few hours at home disappears leaving you feeling a bit cheated.

Would it be feasible to have a computer hire shop which operates like a video hire shop, hiring out games for the night? That way you could really see the depth of the game and whether you will be getting your £25 worth.

I'm sure some of the other readers have had the same problem as I have when buying computer games. Can they suggest any other ways of seeing games to their full capabilities, as many shops disapprove of buyers spending hours on a game before buying or not buying it.

Simon Romans, High Wycombe, Bucks.

There are a number of problems connected with the hiring and lending of computer games, but by far the biggest is the question of royalty payments to software authors. Book lending libraries are able to operate because of something called the 'Public Lending Agreement' - a Government-administered fund which pays royalties to authors depending on the amount of times their books are borrowed. In order for software libraries to become viable, a similar system would have to be introduced to compensate programmers.

VIRTUALLY HERE

Dear The One,
At last! In the past two
months I have noticed an
increase in the coverage of
computer-related
entertainment on TV. There
was an item on News At Ten
about the new Virtual Reality
(VR) arcade machines and
Q.E.D.'s excellent Granny's
Greatest Thrill, featuring VR
and military simulators (redressing the balance after
their last 'shock' report into
computer game addiction).

Other readers may also have noticed reports on Tomorrow's World about a keyboard and music package running on the NES and a demonstration of Roland's new 3D Sound including Xenon 2 on CDTV.

Perhaps the best news of all though is a new VR game show hosted by *Red Dwarf's* Craig Charles, due to begin soon on ITV. I believe the show will feature players

kitted out in full VR suits and the viewer will see the computer-generated action rather than the human contestants.

Such coverage can only help to lift computer entertainment out of its unfortunate and undeserved 'cult' classification and encourage people to invest in VR when it becomes available for the home. This can only be good news for long-suffering games players like myself, as generally an increased user base means lower prices.

A vote of thanks must go to your magazine for your coverage of topics like VR and CD which the TV companies seem to be catching up with. It would seem that the critics who complain about coverage of unaffordable and/or unavailable hardware are about to be silenced. CD and VR are on the way to

the home sooner than they think and I for one can't wait.

Stephen J. Richardson, Whitley Bay, Tyne and Wear

The forthcoming CD and VR products are exciting to say the least. Unfortunately, despite all the media coverage given to the games aspect, VR is still some way from being the next games medium. The companies that are investing in VR technology are still researching more 'practical' uses such as training military and commercial pilots, training military and police forces in the use of firearms and, naturally, the medical possibilities. Imagine a surgeon being able to travel through a VR simulation of a human body. Of course, as soon as a games freak with the VR technical know-how comes along and produces the first commercially available VR game, there's going to be no turning back. By the way, for more about the VR gameshow that you've just mentioned turn to our feature on page 28.

SOCCER SOUNDS

Dear The One, Kick Off is just about perfect now but the game is lacking sound.

So how about Anco bringing out a sounds disk? They could go to different football matches to find out the different songs sung and get them down on disk. Also you could have claps when the 'keeper makes a save, a permanent crowd noise rising when a team breaks or someone goes on a run and booing people. Also whistling near the end of a match would be effective.

Another thing that would change the game would be different nets on the goals. A soggy net that flew backwards when the ball went in the back of it. With some neat graphical touches they could take away the boards behind the goals and put in a close-up

stand (terrace), so that when people score you see the crowd go mad.

In Final Whistle, the players jump on the scorer when a goal is scored - instead of that players should run into the corner where the crowd is cheering and celebrate.

My friends and I realise that this would take some brilliance but we believe Dino and company can do it. Come on Anco, hurry up with Kick Off 3 (please). Paul Beevis, Thorpe End,

FOOTBALL FROLICS

Norwich

Dear The One,
Recently a friend came
around to my place to play
Kick Off 2 because he
hadn't seen it, so I left him to
play it while I had my tea.

When I came back he was very upset and said that the game was a load of rubbish and that he only had three players compared to the opposition's 22 and that his team didn't show any interest in playing football and hadn't once kicked the ball and were hardly ever seen on screen.

We both had a good laugh about the whole thing when I pointed out that his so called 'team' were actually the referee and the two linesmen.

Mark Watson, Lea, Preston

Lucky you both saw the funny side, eh? Do any other readers have amusing 'computer mistake' stories? If so, send them in to us and we may send you a prize (then again, we may not).

GOOD TO BE GREEN

Dear The One,
I feel I must write to you to
express my views on a
certain subject - the
packaging of games. Are the
large boxes which games
are being packed in really

necessary or are they just there to publicise and promote the games along the lines of 'big is best'?

In this time when we should be addressing the cost to the environment of the waste which the public consume each day, it cannot be acceptable to the majority of the gamesbuying public to allow software companies to

parcel up games in large boxes, just to promote them as being gigantic.

Some software houses do use big boxes because their products require them (Lucasfilm with *Battle Of Britain*, for example), but surely it's not necessary in every case.

Martin Power, Rotherham, South Yorkshire

THE END IS NIGH

Dear The One,
I'd like to comment on two
letters printed in the April
issue. I sort of agree with
Derek Richardson's opinion
about end sequences. The
two games I've managed to
complete were ridiculous
under this point of view. But
playing them was very
enjoyable!

However, I can't see a point in not buying games from companies who don't code great end sequences. Maybe it's because I'm not one of the great gamblers who complete a game in short periods. The main thing for me is addictiveness!

Another of your letter writers, D. Roher, is the coolest dude I've ever heard of: "Do I break the law by owning illegal copies?" Do you break the law by owning stolen money? But he wrote one thing that puzzles me. Do British crackers really mention their address and phone number in their intros? Are they mad? Why don't they just queue in front of the jail?

Thomas Adams, Solingen 1, Germany.

MONEY FOR NOTHING?

Dear The One.

There's a lot of talk, mostly from software publishers, about the amount of money lost each year through software piracy.

Now, while I don't want to condone piracy in any shape or form, I believe that software houses do nothing to help themselves by tackling the problem in the wrong way.

Many parallels can be drawn between the software industry and the music industry. For one, both are plagued with 'professional pirates' who are making easy money off someone else's hard work. But piracy has been around in the music industry for far longer and even with the larger finances available to combat piracy, record companies are still no nearer to defeating the 'bootleggers' than 10 or 20 years ago.

The unfortunate fact is, that while you may catch the odd syndicate of pirates, many more are still able to continue to operate unabated. The reason for this is clear, they can offer a product available in the shop for far less (visit Cyprus and you can buy Arnie's latest film for the cost of a tape).

It is in this area that software companies can help both themselves and ordinary Joe Public. If you look at the average price of a Top Twenty game, you can expect to pay between £25-30. If you compare that to the price of a Top Twenty CD, then the price is less than half that, around £12.

How can software companies justify charging this extortionate amount? Especially when they know that the majority of software is purchased by the 15-25 year old age bracket, the bracket with the least amount of money to spend. It's no wonder people are tempted to buy a copied version for a fraction of the price. So come on software houses, give us, the real victims, a break. It's getting really

So come on software houses, give us, the real victims, a break. It's getting really hard to tell who the REAL pirates are now!!

Aiden Kearns,

Gatow,

Germany

Dear The One,

I read with interest, in both yours and other magazines, the continuing debate on piracy. I would like to air some of my views.

Accepting the fact that piracy is morally wrong, I disagree with the so-called dogooders, that nobody should touch it because it is implied that this in turn pushes up the price of software for the rest of the public.

Well, firstly may I say that without encountering these pirate copies of software, I would not have bought several of the games that I now own. Which brings me to my second point, the cost of the software itself. Everybody, including yourself, justifies the high prices due to programming the games, production and packaging costs (plus an attempt to counter piracy itself). Well I can go with the programming costs but as for production costs, sorry but no. How can the software companies justify the $\Sigma 20$ -30 price tag for 16-bit games, when they can sell off the same game on a different format for around $\Sigma 10$?

Now you can't tell me that the cost of disks has anything to do with it. After all, your magazine advertises blank disks for around 40p, when I suspect that tapes would cost the same, if not more. As for piracy, well I don't honestly believe that any society will ever banish it, be it software, music or video. Paul Jones,

Address Withheld

MORE SPEED PLEASE

Dear The One,
Can I please use the good
offices of your magazine as
a way of contacting the
Bitmap Brothers. This letter
is specifically meant for
them to read, but it would be
interesting to see other
readers' views on the
subject.

The first thing that I would like to do is thank the Bitmaps for producing the greatest, most playable game ever (move over Dino Dini) - I am of course referring to Speedball 2. I have spent countless hours battling with the best that the computer could throw at me (as my poor neglected wife will confirm).

My main reason for writing this is to ask the Bitmaps to consider (if they haven't already done so) bringing out a data disk or disks (as Anco are doing with Kick Off 2) to make this superb game even better.

As a two-player game it needs nothing really adding to it, however in the one player mode it has one or two limitations which detract from the game's long-term lastability, the main one

LETTERS

being the fact that the game comes to an end after a maximum of two seasons when in the league option. It lacks the continuity needed for the long-term enjoyment.

One or two of the ideas that I have come up with are only minor additions, but at the same time are things that I think would enhance the overall atmosphere of the game. Things like the addition of individual team colours (similar to the kit design option in Kick Off 2) and individual team insignia. The insignia of the home team could be displayed on the floor of the arena, around the centre line (as they do in American football) to give a real home and away match feel. Also, teams playing at home could be programmed to slightly raise their game and thus be stronger than when they play away matches, so aiding home advantage.

As I have already said, these are just minor changes, the biggest addition that I (and I am sure many others as well) would like to see is an expanded league system to enable the game to be ongoing, thus enabling you to keep your team of carefully nurtured players together through thick and thin. The format could copy that of the football league, with four divisions and include promotions, relegations and cup competitions at various times throughout the season. The transfer market could be expanded to allow star players to be available to all teams, so that over a period of time teams like Revolver and Raw Messiahs could improve rather than just being the league jokers year after year.

I am sure that the Bitmap
Brothers could come up with
other and probably better
ideas than these and other
readers could add their own
thoughts. I started thinking
about all this just after I had
played 28 games in a row
(allowing for the odd break)
and had won both the
second and first division
titles, thereby ending the

SERGEANT SOFTWARE



Strong of arm, wise with words and generous with games, everyone's famous N.C.O. continues in his quest to bring software to the needy. If you think you fit into that category, send your begging letters to: Sgt. Software, The One, EMAP Images, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU.

Dear Sarge,

I am an ugly-looking schoolboy with no money. Things are so bad that when I go around to the shop for my favourite magazine I get picked on and everybody laughs at me. So now I'm going to stay in my room for the rest of my life - please send me some games to keep me company.

Wayne H., Tamworth, Staffordshire.

Believe me, Wayne, I sympathise completely with your plight for, although it may now be almost impossible to believe, I too was once an ugly teenager. However I'm not sending you any software as the answer to your problems is not to sit in your bedroom sulking - get out there into the real world and revel in your ugliness. You never know, one day you may grow up to be a glorious hunk of manhood just like me.

Dear Sarge,

I was once a very happy computer with a caring owner. But now I think that he has another - a small human, a girl I think, who goes by the name of 'daughter'. If I could send him a gift of my own, to show how much I cared for him, it might help make him see who his true love really is. You're my last hope.

Anne Onymous (True love of Wayne Morledge), Derby.

game. So my team of

superstars were to be

starts to get annoying

disbanded and I would have

to start again from scratch

next time. This is fine for a

couple of times, but it soon

having to start again in the

second division where the

and you have to go about

buying the same old star

Having read this last bit

though I am knocking the

game, but that is the last

back to myself it sounds as

thing I want to do. As I said

players.

compared to the first division

game speed is so slow

Just face facts Anne, you've lost that loving feeling, now it's gone, gone, gone... (don't worry though, Wayne's daughter will be grown up in about 16 years and then you can get back together).

at the beginning of the letter, Speedball 2 is in my opinion the best game ever and I am just looking for ways to increase its longevity.

I hope that Eric
Matthews from the Bitmap
agrees with at least some
of my comments (I believe
that he was the guiding
light behind the project)
and can see the
possibilities.

Robert Kirk, Thorneywood, Nottingham

Over to you Bitmaps...

Dear Sarge,

My mentally handicapped son John is 15 years old and very fond of his computer which he won from a magazine. As my wife and I are both unemployed (and living with my mother), we are unable to buy games. The computer is John's only decent possession, so we would be very grateful if you could offer a small amount of software to him as a surprise from us.

S. Mooney, Liverpool, Merseyside.

Your tale has warmed even the coldest cockles of my heart. £100 worth of software will be on its way to you in the very near future.

Dear Sarge,

One day my brother went to Margate. While he was away, I decided to play on his computer - I shoved in a disk but it didn't work so I reset it and then put in a few more disks, but nothing worked. When my brother got home, I told him what happened. He tried them out and said angrily: "You've put a Virus on every disk.". He looked as though he was going to hit me, so I pulled at his T-shirt for mercy - but I ripped it. He said: "You have one month to get me £100 worth of software and a T-shirt." Help!

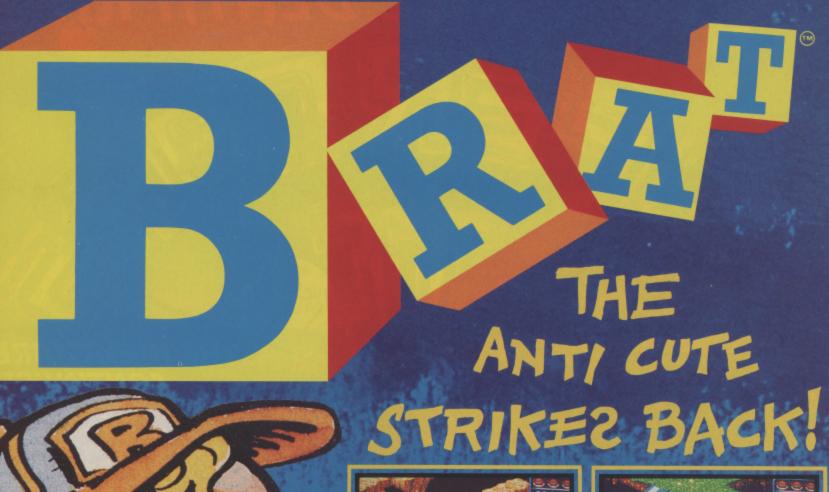
Lee Burlingham, Welwyn Garden City, Hertfordshire.

Sorry Lee, but you've made your bed so you can lie on it. Your brother may seem harsh, but to be perfectly honest if you'd ruined my software collection (which you couldn't because it's so vast) I'd have probably done exactly the same.

The One's offices are located just across the road from The Guardian 's building - which may be the reason why we received the following letter which was actually meant for that paper's 'note and queries' section...

"Has anyone ever calculated the area that would be covered if every single person on the planet were to stand shoulder to shoulder in one place?"

Does anyone out there know the answer - and, more to the point, does anyone really care? If you do know, keep it to yourself you boring git!









HE'LL BE LOOKING FOR TROUBLE ON YOUR AMIGA AND ST.

MASE WORKS IRWIN HOUSE IIB SOUTHWARK STREET LONDON SELOSH

461 - 431 908 1454 FAV: 421 583 3494



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TWO MORE FOR BUDGET

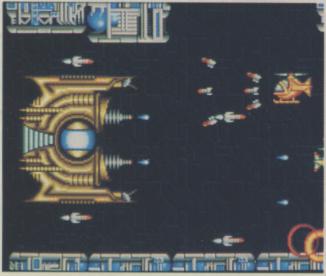
GOOD NEWS FOR THOSE OF YOU ON THE LOOKOUT for a few cut-price classics (that's just about everyone. isn't it?). Not ones to be left out when

there's a bandwagon going around, both Domark and Psygnosis are planning to rerelease some of their bulging back catalogues on two allnew budget labels.

Domark's little one has been christened Respray and is expected to churn out two new titles each month, starting from April. Top of the list are the slick *Licence To Kill* and the classic *Hard Drivin'*. If you want them, all you have to do is hand over £7.99.

The first releases due out on Psygnosis' label, Sizzlers, include Baal, Ballistix, Blood Money and the excellent Infestation. A definite price point had yet to be decided for these as The One went to press, but chances are that you'll be able to get your grubby mitts on those games you missed first time around in exchange for a wad no bigger than a tenner.





Licence To Kill (top) and Blood Money: more for less.

TOP TEN MAY 1991

- 1 **LEMMINGS** Psygnosis
- 2 NE TURRICAN 2 Rainbow Arts
- 3 ▼ SPEEDBALL 2 Image Works
- 4 NE SWIV Storm
- 5 A FANTASY WORLD DIZZY Code Masters
- 6 NE R-TYPE Hit Squad
- 7 ▼ THE FINAL WHISTLE Anco
- 8 NE LITTLE PUFF Code Masters
- 9 ▼ F-19 STEALTH FIGHTER MicroProse
- 10 A A-10 TANK KILLER Dynamix



GOGGLE BOX

WHO SAYS THAT A TV HAS TO BE SQUARE? Philips doesn't. With the Discoverer, the Dutch electronics giant is targetting the untapped hip and trendy TV market - the kind of people who want a TV which "looks attractive both on and off." So, if you think you'd be over the moon with a TV shaped like a space-helmet in the corner of your bedroom here's your chance. The Discoverer, complete with detachable black visor, dark glass 14" screen, anthracite remote control and sleep timer is a mere snip at £249.99.

AD&D GOES 3D

HOT ON THE HEELS of Pool Of Radiance, Curse Of The Azure Bonds and other such SSI classics, comes Eye Of The Beholder, the first AD&D 'second edition' computer role-playing game.

The story, set in the Forgotten Realms city of Waterdeep and based on the TSR modules Waterdeep And The North, City System and The Ruins Of Undermountain, deals with the exploits of a group of adventurers assigned to search the metropolis' underground for signs of a criminal mastermind

There are six different races and character classes to choose from and the escapade takes place inside a 3D



environment complete with a new Dungeon Masterstyle point-and-click interface. Eye Of The Beholder is available now at a price of £29.99 - and, believe it or not, its sequel, Eye Of The Beholder 2, is already under development.



MOVE OVER GAMEBOY, your position as the number one hand-held games machine could be in jeopardy, thanks to a colourful little fellow that's just arrived in from Tokyo.

Virgin Mastertronic - the company that's already brought some of you the MegaDrive - is now going to take its attempts at world domination to the streets with the launch of Sega's latest brainchild, the Game Gear handheld

This machine, which has already sold over 1,000,000 units in Japan since its launch three months ago, sports a 3.2" backlit LCD screen (which can display up to 32 colours simultaneously) and pumps out stereo sound through its built-

Power is supplied by six LR6 batteries (that's Walkman batteries to the uninitiated), which will be initially gobbled up by a range of software which includes Super Monaco G.P., Columns, Mickey Mouse, G-Loc, Wonderboy, Dragon Crystal, Shinobi, Golden Axe and Pengo.

A number of optional extras will become available over the months following the machine's initial launch, including stereo link-up cables, car cigarette lighter adapter link cables and so on - but what makes the Game Gear unique among its peers is its ability to convert into a colour TV by the addition of a TV tuner module which should also be available later this year.

Virgin intends to get the Game Gear into the shops by early Summer, with the standalone machine setting you back just a penny short of a 'ton' - and hopes to shift at least 100,000 of them before the end of the year. But if you don't fancy spending £99.99, and want to be the first kid on your block to have 32 colours to play around with, then why not enter our simple competition?

All you have to do is answer the following question: Pop the answer on the back of a postcard and send it to Get The Gear, The One, EMAP Images, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU. Entries will be accepted right up until the close of play on May 9th 1991.

"IT'S A LOVELY DAY, HURRAH!" CRIED JULIAN, leaping out of bed. "I don't know why, but it always seems very important that it should be sunny on the first day of a holiday. Let's wake Anne."

holiday. Let's wake Anne."

Marvelling at the beauties of the English countryside, munching chocolate at midnight and drinking lashings of ginger beer - all these pleasures and plenty more are yours for the asking thanks to the first ever computerised version of Enid Blyton's Famous Five. Yes folks, courtesy of Enigma Variations, those wholesome, hearty kids are back. Julian, Dick, George, Anne (and Timmy the dog) are embroiled in their debut digital adventure - so it's lucky they wore their rubber-soled shoes.

In Five On A Treasure Island you too can enjoy the thrills and spills of action, adventure and twee holiday fun. You can play any member of the famous fivesome, from George the ridiculous tomboy to Timmy the almost-human dog.

The whole shebang has been authorised by the Blyton Estate and should be available from all reputable software shops now.

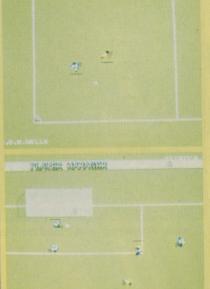
THE GOAL-DEN SHOT

The Kick Off 2 **Golden Goal Of The Month** PRESENTED BY THE ONE **MAGAZINE AND ANCO** THE KICK OFF 2 GOLDEN GOAL CHAMPIONSHIPS

THIS MONTH SEES YET ANOTHER FIRST for the Golden Goals competition - our first ever international winner! Yup, all the way from Sweden, home of Arsenal's overly-dramatic Anders Limpar, comes Robert Halvarsson and an effort that would make even Tottenham's glorious but deadly striker Gary Lineker proud. Robert is the first (but we hope not last) international player to make it into the Kick Off 2 Championships. How did he get there? Like this...



TAKING THE BALL NEATLY from the feet of his opponent during a tough centrecircle battle, , Robert's number four breaks free and lays in a long floating pass towards the corner flag.



TIMING HIS RUN to perfection, the fleet-footed winger picks up the pass and turns towards the goal. As he enters the area, a superb turn around the hapless defender leaves him clear to chip in a cross.

THE BALL FLOATS ACROSS the mouth of the goal as the 'keeper dives to cover it. **But Robert's** Lineker clone has launched himself to make a spectacular flying header - goal!

Do you have a goal that could make even the heroes of White Hart Lane stand up and take notice? If so, send it to Golden Goals (Kick Off 2 Championships), The One Magazine, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU. Don't forget the prize is now an entry into the Kick Off 2 Championships and that we only want the best, the very best, anything less just won't do. Unfortunately we are now unable to return disks, even with an SAE, sorry about that!

IGNORE THESE RULES AT YOUR PERIL

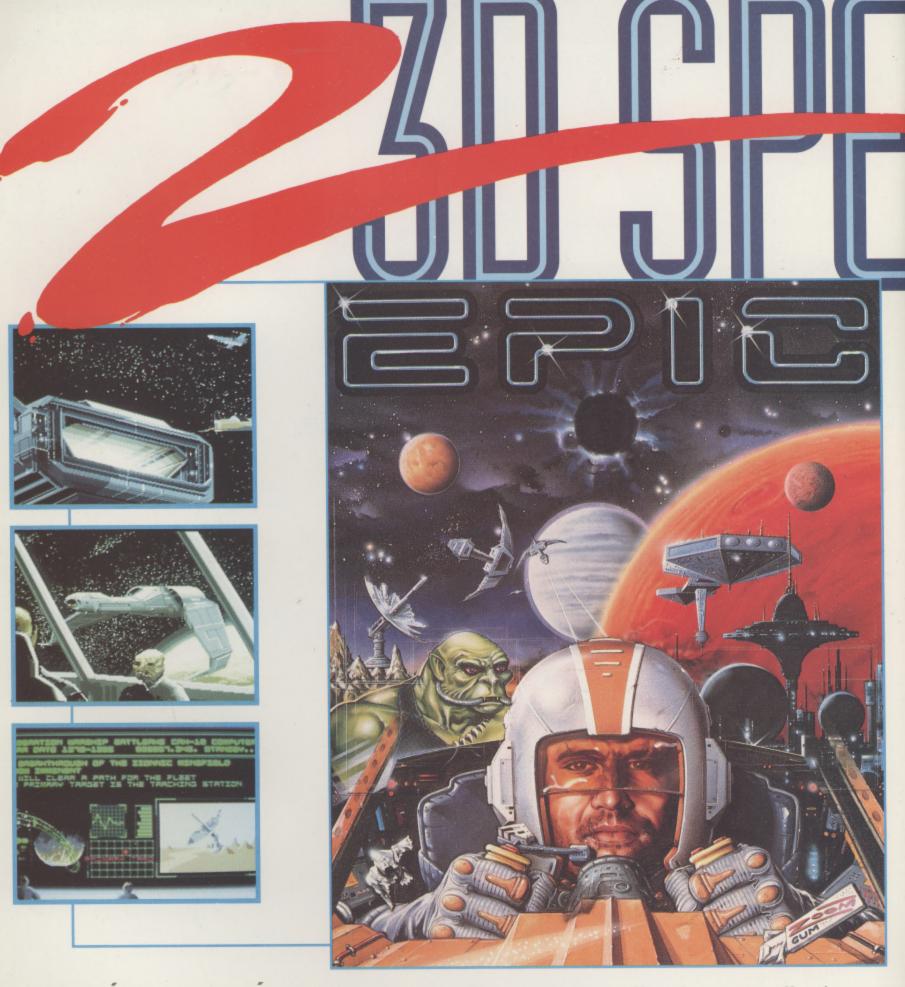
pitch they were scored on.

FAILURE TO COMPLY with any of these regulations merits instant disqualification.

1) No more than THREE (3) goals per disk and no more than one disk per entrant.

2) All goals MUST be scored by the entrant and NOT by the computer (even in Position play you have to be the one that gets it in the net). We can tell, so don't waste our time. 3) The disk LABEL must contain the following information: the entry's format (Amiga or Atari ST), the entrant's name, address and (if applicable) telephone number. A description of the goals would also be handy, along with what type of





"Fast just isn't the word for this 3D - an excellent game that more than lives up to it's name." - ACE

"Epic is one of the finest products i have played this year, the depth

of gameplay and graphics are of a truly stunning standard... the sheer number of vectors used on the screen is incredible with the final battle having over 500 independently minded ships." - Games X



BOTH AVAILABLE FOR ATARI ST

NEWS

THE NEXT ALL-FORMATS COMPUTER FAIR will take place in London's New Horticultural Hall on Saturday May 18th. Tickets and further information can be had from John Riding on (0225) 868100.

REMEMBER THE OLD DAYS when computers were called Orio and Vic-20 and most arcade machines sported row upon row of little green men?

If that last sentence has just made you go all blubby and the thought of having another try at Space Invaders makes you weak at the knees, then Domark's

> Space Invaders '91 could provide exactly the right nostalgia trip. Due to hit the shops some time around September, this updated version of the first real coin-op smash features all of the original's bug-eyed monsters and firing tactics (does anyone actually remember how many invaders you had to kill before you got a maximum score for the mothership?) plus loads of enhanced graphics, new backdrops and a whole array of updated alien wave patterns.

forthcoming licence of the Taito coin-op Super

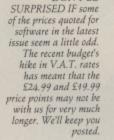
Coming right back to the future, Domark also

Thunderjaws (an undersea extravaganza) and R.B.I. Baseball, all due out in the next couple of months.

has a whole host of spring

By the way, we may not know how many invaders you had to shoot, but we do know what R.B.I. stands for... That may sound like a cue for a quick competition - and it is! There's a Domark Tshirt up for grabs to the first reader who drops us a postcard marked Baseball Bovver at the usual address letting us know what those initials mean.

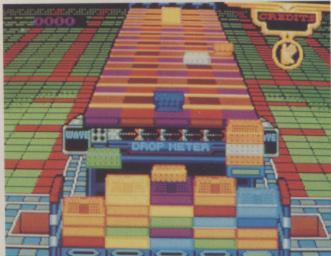
releases up its sleeves. Watch out for 3D speedboat action in Hydra,



DON'T BE



STAYING WITH DOMARK, its latest compilation contains five of the best arcade conversions published for a long while, namely the hilarious sci-fi blast Escape From The Planet Of The Robot Monsters, the frenetic cops 'n' robbers chase A.P.B., the Tetris-rivalling Klax, the two-player futuristic tank battler Vindicators and the robotic American football sim Cyberball. The Winning Team (for that is its name) is available now at £29.99



Klax: now just part of a winning team.



Come on you blues.

MR AND MRS BLUES TWO FAVOURITE SONS, Elwood, are about to take their 'Mission from God' from the large screen to the small, as Titus has signed up the rights to the John Belushi/Dan Ackroyd classic, The Blues Brothers. That's about it as far as details go, except to say that you can expect a release before the end of the year.

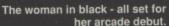
JUST WHEN YOU THOUGHT THAT YOU'D

SEEN THE BACK OF ELVIRA (who'd want to see her back?), MicroValue is all set do for joystick jugglers what Accolade's Elvira - Mistress Of The Dark did for adventurers.

An Elvira arcade game is currently being programmed by Flair Software (in conjunction with the adventure game's programmer, Horrorsoft) and features the great witch herself fighting wickedness in tandem with her trusty pink poodle.

Together they battle through three different alien-infested worlds fighting evil, enchanting monsters and battling baddies.

Billed by MicroValue spokesman Colin Courtney as an arcade game with parallax scrolling and Beastsized graphics, the new Elvira experience is due out in October.





THOSE OF YOU WHO ARE TOO LAZY to unplug your mouse when you want

WHEN THE

ELECTRONIC ZOO BECOMES YET ANOTHER PUBLISHER to dip its toe into budget pool, with the announcement of its Monkey Business label. The first four rereleases to bear the monkey's mark will be (appropriately) Jungle Book, Paris-Dakar Rally, 20,000 Leagues Under The Sea and

Asterix, which will set you back £7.99 each and should be

> available some time in April. Meanwhile,

Electronic Zoo has a fluffy monkey to give away to anyone who can come up with the cleverest, wittiest, and most rib-tickling name for their label's monkey mascot. Send in your suggestions on the back of a postcard remembering to include your complete name and address to Monkey's Uncle, The One, Emap Images, Priory Court, 30-32 Farringdon Lane, London. EC1R 3AU, and you too could be playing



REMIXES AND RE-RELEASES aren't just confined to the music biz, as Novagen's latest release demonstrates. Encounter, by Paul Woakes (the chap behind Mercenary and Damocles), is about to make a reappearance dressed up in all-new 16-bit clothes. Make your encounter now - for £20.42.



to indulge in a little two-player tomfoolery, may be interested in a new product from Josty UK. The Roboshift is an extension cable which converts one of your computer's joystick ports into a double socket, allowing two joysticks and a mouse to be used simultaneously. For further details, contact Josty on (0642) 769000.

FOR ALL WOULD-BE ENGINE DRIVERS who just haven't got the cash or the floor-space to splash out on a Hornby, MicroProse's PC simulator Railroad Tycoon (reviewed way back in Issue 21) was a dream come true.

And now that dream could be your too, as this superb 'train 'n' transaction' game is about to make an appearance on your computer.

Using a Sim City style interface, the game allows you to wheel, deal and build your own railroad in Europe, England or the American East and West coasts.

If you've got what it takes to cope with disaster, fluctuating prices and ruthless competition, you can build up your humble empire from tiny branchline into huge transcontinental concern. All you need is skill, perseverance - oh, and £29.99.

CRL IS DEAD, LONG LIVE ON-LINE ENTERTAINMENT. CRL, the veteran Londonbased publisher finally closed up shop last month after a long and varied career which produced such notable 8-bit fare as Tau Ceti and Jack The Ripper.

However, this tradition may yet continue, as in true phoenix style, a new company has formed from the ashes - that company is On-Line Entertainment.

The first release from the newly-formed publisher is to be Battle Bound, a scrolling beat em up where the hunky hero, Calumn, enters the Temple Of Pain in a search for the allpowerful Golem. You guessed it, this results in three-levels of hacking, slashing and animated mayhem

To promote this release, On-Line is offering one lucky reader of The One a chance to pick up the flashy axe pendant shown here - it's so sharp it'll probably take your head off.

To be in with a chance to pick up this enviable prize, just answer the following simple question: What weapon does White Dwarf's character

Thrud the Barbarian use to slaughter his victims. Pop the answer on the back of a postcard (or sealed envelope) and send it along with your name and address to: Bound To Win, The One, EMAP Images, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU to arrive no later than May 9th 1991





JUST WHEN YOU THOUGHT THAT joysticks couldn't get any weirder, along comes Spectravideo's Manta Ray to prove you wrong. Heralded as 'probably the most comfortable joystick in the world', the Manta Ray's unusual shape is a product of its supposedly ergonomical design. If you want to test this for yourself, the stick uld be available right now, for £12.99.

STORM'S SWIT IN ISSUE 30, STORM'S SWIV
COMPETITION offered one lucky winner the
chance to drive away the 'Midnight Pumpkin',
a fabulous remote-controlled 1/14th scale
customised 1953 Ford F-100 pick-up truck.
However, the three questions we asked
proved a little too difficult, as most of you put
down Silkworm as Storm's first release - the
correct answer is of course, that Storm opened

correct answer is, of course, that Storm opened its account with St Dragon!

Some of you did get it right though, and the

eventual winner, who'll soon be burning rubber all around Norfolk, was... James McGhee of Norwich. Safe driving James. Also in Issue 30, US Gold offered driving fans a chance to test their skills at a racing school at the famous Silverstone circuit.

This time it was our turn to make a small mistake with the questions: as Chris Gray from the Isle Of Wight pointed out, the first question should have read 'Which famous British sportsman drove for Ferrari's Formula 1

racing team\$\psi'\$, as Nigel Mansell has now moved to Williams. Thanks for pointing that out to us Chris, but there's no prize on its way to you - as nobody likes a smart-ass. Huge amounts of you did manage to answer the three questions just the way we liked

them, but the one which separated itself from the crowd came from... Martyn Reed of Kenley in Surrey. Congratulations Martyn, if you hold a full licence, you'll be zooming around Silverstone in next to no time

GOLDEN JOYSTICKS

AWARDS



A JUBILANT ANIL GUPTA (Centre) of Anco collects the award for Game Of The Year from our very own Laurence Scotford (right).

AN EVEN MORE
JUBILANT Nick
Alexander (second
right) of Virgin
Mastertronic and
Nobuhiko Ishihara
(right) of Sega collect
the Hardware Manufa
editor of Ace (left).

the Hardware Manufacturer Of The Year award from Jim Douglas,

ON THURSDAY APRIL 4TH, at the Rooftop Gardens, Kensington, the most prestigious industry awards were held. Everybody who is anybody in the games world was at the event, which was hosted by The One, PC Leisure, ACE, CU Amiga, Sinclair User, Computer + Video Games and Mean Machines. Following the usual

industry chat over a drink and a sumptous slap-up feast, the awards were presented by funny man Danny Baker from London's GLR radio

station and the editorial staff of Emap Images magazines. So, with hearty congratulations to the winners and commiserations to those who nobly fell by

the wayside, here's who you voted for in 1991.



ANDREW WRIGHT (LEFT) of Virgin Games collects Golden Axe's award from Steve James (right), editor of CU Amiga.

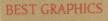
OCEAN'S GARY
BRACEY (right)
collects the
prestigious
Software House Of
The Year award fom
Terry Pratt,
managing director
of Emap Images.



MOMENTS OF TERROR (number 53 in a series of 100): consulting the seating plan to discover that you've been placed next to Laurence Scotford.

GARY BRACEY OF OCEAN (centre) gets cornered by lan Hetherington (left) and Jonathan Ellis (right), bothof Psygnosis: "So, Ocean have won Software House of the Year again, eh?...."





Nominations:

Winner:

Shadow Of The Beast 2 –
Psygnosis
Powermonger – Electronic Arts

Space Ace – Entertainment International

Shadow Of The Beast 2 – Psygnosis

BEST SOUNDTRACK

Nominations:

Speedball 2 – Mirrorsoft Toyota Celica GT Rally – Gremlin Graphics Lotus Turbo Esprit Challenge – Gremlin Graphics

Winner:

BEST SIMULATION

Nominations:

Winner:

F-19 Stealth Fighter – MicroProse F-29 Retaliator – Ocean

Speedball 2 - Mirrorsoft

Kick Off 2 – Anco F-19 Stealth Fighter – Microprose





DOMARK'S MARK STRACHAN has a moment of sheer panic when he realises that he can't hold his filofax and the tray of

drinks he ordered at the same

BEST COIN-OP CONVERSION

Nominations: Golden Axe – Virgin Games

Rainbow Islands – Ocean Off-Road Racer – Virgin Games

Winner: Golden Axe – Virgin

GAME OF THE YEAR

Nominations: Powermonger – Electronic Arts

Kick Off 2 - Anco

Golden Axe – Virgin Games

Winner: Kick Off 2 – Anco

HARDWARE MANUFACTURER OF THE YEAR

Nominations: Commodore

Nintendo

Sega

Winner: Seg

SOFTWARE HOUSE OF THE YEAR

Nominations: Ocean

MicroProse Electronic Arts

Winner: Ocean

THAT WAS THEN

LET'S GO RIGHT BACK IN TIME NOW, to a time when games were games and It Came From The Desert was just a gleam in Cinemaware's eye. From here on, 'That Was Then...' will be a regular feature, where we look back at what was happening two years ago.

So, believe it or not, this issue we're focusing on Issue 8 - which was launched on an unsuspecting world in May 1989.

The front cover was (and still is) the Ed's favourite, featuring that distinctive

blood-stained 'smiley' badge which began life as the cover motif of Alan Moore and Dave Gibbons' brilliant Watchmen graphic novel, only to be briefly adopted by the short-lived acid house 'Summer Of Love'.

And what better way to kick off this look back, then by asking a well-worn question: whatever happened to the Watchmen?

In Issue 8 we announced that the ex-Python animation maestro Terry Gilliam was to start work on a film of the book. The producer was in place (Joel Silver, the man behind Die Hard, Predator and Lethal Weapon among others) the script, by Sam Hamm, was knocking around in 'first draft' form and Gilliam himself was displaying enormous enthusiasm for the project.

So what went wrong?

Details become very, very sketchy at this point, but it appears that after Gilliam's producers had their fingers burned by the massive cost of his Baron Von Munchausen project, they were suddenly (and understandably) a little less willing to put a great deal of cash into his next effort and the tale of contemporary superheroes was put, as they say, 'on ice'.

There is good news though. Gilliam has just finished another film, The Fisher King with Jeff Bridges, and should this be a success then it's possible that the Watchmen could be his next thing.

Ocean, who snapped up the licence to the book some time ago, is holding fire on producing the computer game until the movie has been sorted out. It's highly likely that we haven't heard the last of this one.

Moving quickly along to games that did actually make it to the shelves, Xenon II made its first ever public appearance in our Work In Progress pages. The most visible of Bitmaps, Eric Matthews, talking of this soon-to-be-a-smash project, was quoted as saying: "Sustaining interest is the most difficult thing. You can't pack everything into the first level and carry on playing." As history has proved, sustaining interest was the least of Xenon 2's worries.

The review pages also threw up a bumper crop including Forgotten Worlds, Balance Of Power - The 1990 Edition, Silkworm, Grand Monster Slam and RoboCop - but the highest scorer turned out to be Typhoon Thompson In The Search For The Sea Child with a relatively low 88 per cent. Where is Typhoon now?

Finally, we carried news of the impending release of New Zealand Story and caught a first glimpse of Cinemaware's It Came From The Desert and also featured Deluxe Paint III, The Sega Master System and Sierra's launch into Europe through Activision.

Watch out next month for another trip down memory lane as we cast our eyes back to the Summer of '89 and Issue 9.



Sid Meier's RAILROAD Change! NOW AVAILABLE FOR COMMODORE AMIC



PLAY A ROUND WIN A FABULOUS WEEKEND'S GOLF WITH ELECTRONIC ARTS

AVE YOU EVER WANTED TO DRIVE a shot over 300 yards? Have you ever wanted to get out of a bunker without having to throw the ball manually. Have you ever thought "I wonder if I can get the ball to land on that rabbit's head?" Well now, thanks to Electronic Arts and PGA Tour Golf you can - well, almost.

Spending a weekend at a sunny golf course may sound good at the best of times, but when you spend it at one of the Trusthouse Forté golf courses it begins to sound like a dream come true.

Should you win this prize, you'll be taken from your home to one of THF's 16 golf centres (including famous courses like St. Andrews and Royal Birkdale), where you'll spend the weekend golfing, eating, golfing, eating and golfing. For those of you not quite so proficient, free tuition is included.

And there's more! The 10 runners-up will each receive an exclusive, limited edition Executive Golfing Shirt.

So you want to get clubbing? Then simply answer our three brain-taxing questions, pop them onto a postcard or the back of an envelope along with your name, address, telephone number, age and shirt size (S, M, L or XL) and send it to Golfing Giveaway, The One Magazine, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU, to arrive no later than May 9th, 1991.

1. In golfing terminology what does an eagle represent?

A large bird flying over the course causing a distracting shadow, allowing the player to take his shot again b) A nickname for a particularly accurate shot

c) Sinking a putt two strokes under the hole's par

2. Which famous golfer does not currently endorse a golfing computer game?

- a) Jack Nicklaus b) Greg Norman
- c) Bruce Forsyth
- 3. What is the common name for the equipment shop found on each golf
- a) The Pro Shop

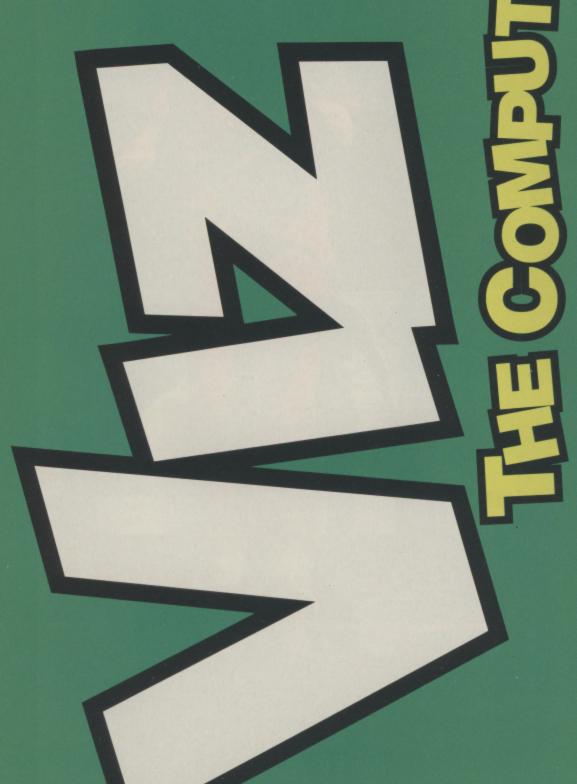
course?

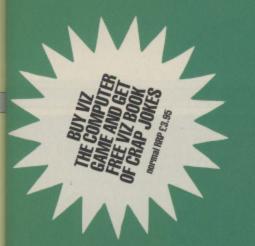
- b) The Tee Shop
- EA'S PGA TOUR GOLF as close as you'll get to golf on your Amiga.



The editor's decision is final and no correspondence will be entered into. Employees of EMAP, Electronic Arts and Trusthouse Forté, plus their friends, relatives, acquaintances, people who've passed them in the street (and so on) are not allowed to enter. Winners names will be published in a future issue of *The One*.







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GAMES

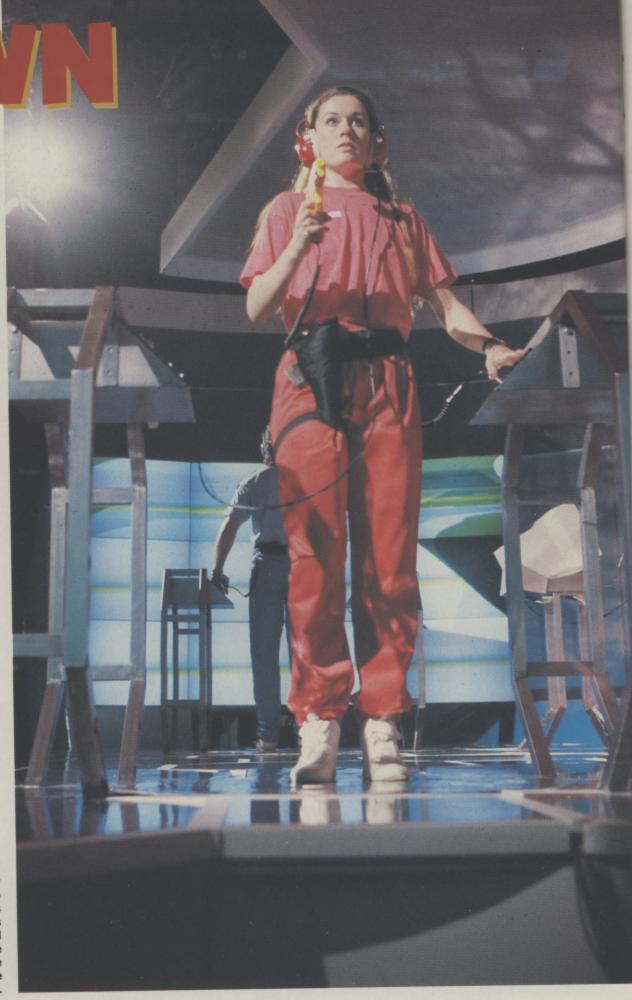
FEATURE

THE ONE

MAY 1991

COMEON

Back in 1987,
Broadsword
Productions'
Knightmare first put
adventure games on
national TV. Four
years on, the company
is hoping to repeat
that success with
Cyberzone, a game
where The Crystal
Maze meets virtual
reality. Kati Hamza
tunes in.



BECAUSE THE GRAPHICS are only a 2D simulation of 3D, it was vital to hit upon a way of touching objects which didn't cause any problems with perspective. Using a pistol dispenses with the need to judge distances accurately — all you have to do is line up your sights, squeeze the trigger and hope for the best.

ed Leader is poised for action. Her shoulders are hunched and there are beads of perspiration on her brow. As she searches desperately for the target building, the sights and sounds of the city blur into one. Instructions from her Controller are pounding in her ears — keep left, watch out, Blue Leader is close. Suddenly there's a tremendous noise as a car races by, only missing her by millimetres, before speeding into the distance.

For someone who's just missed death by a whisker Red Leader looks remarkably calm. Why shouldn't she be? The car isn't real and neither is she. This is the *Cyberzone* – a completely interactive virtual reality.

However, unlike most virtual worlds you won't find it inside a specially manufactured helmet or booming out of a high-tech headset in quadraphonic glory. Cyberzone is virtual reality tailored for TV.

Cyberzone is the brainchild of a collaboration between TV production company Broadsword and Dimension International, a sister company of game developer Incentive. For Ian Andrew, head of Dimension and designer of such Freescape classics as Driller, Total Eclipse and Castle Master, it's his second taste of working for TV. He's already contributed graphics for another Broadsword production, BSB's The Satellite Game.

That, and Broadsword's other previous production, *Knightmare*, were adventures complete with costumes, actors and scenario – Cyberzone is different. Producer Tim Child defines it as: "A new telesport-a straightforward sporting

encounter with a lot of strategy thrown in."

Each of these 'encounters' lasts for 30 minutes and involves two teams of two players (no strain was exerted on the producers' imaginations here, as the teams answer to the 'Red' names and 'Blue'), both aiming to be first to reach the central plaza of a city and turn the golden globe rotating at its heart (appropriately called Centrepoint) to their own colour.



En route, there are obstacles to negotiate, rogue vehicles to dodge and buildings to explore. Targets, some of them mobile, are scattered about the city — tagging these with your pellet pistol gains extra points.

Inside the virtual world, displayed on two giant video walls, each team's 'moves' are played out by a cyborg directly under the Leader's control. The cyborg is manipulated via a mobility station which electronically recreates its physical movements on screen. When the Leader runs, the cyborg runs, when he crouches, stops or turns, the cyborg does it too.

The Leader sees only a firstperson perspective. His team-mate, THE CONTESTANTS only get to see part of the picture. The version that is finally beamed into your living room is an edited amalgamation of 20 virtual cameras — and the team players hardly see any of it. Should things get too tricky though, the Zone Master may just bail you out: after all, it wouldn't make much of a contest if one of the competitors got run over early on...



FREESCAPE AND SUPERSCAPE

Development of Dimension International's *Superscape* system, which is responsible for 70 to 80 per cent of *Cyberzone's* action, began in January 1989. The aim was to develop and expand features which its predecessor *Freescape* couldn't cope with: mostly because by nature it was a game development technique and limited by the capabilities of the machines on which it ran. Superscape runs faster than Freescape, features higher resolution graphics and has the processing power to cope with many more moving objects — including fully-animated human characters.

If you have access to an IBM-compatible computer and feel like testing all this out for yourself, two PD disks are currently available: one is a running Superscape demo, the other, 3D Benchmark, is a utility designed to give you some idea of the power of your computer. Both can be ordered direct from Incentive/Dimension International (0734 817288) in exchange for £2.50; or you can find them in PD libraries and on bulletin boards.

the Controller, has access to a 'real time' map of the city which displays not only its main architectural features, but also the current position of both Red and Blue Leaders. It's the Controller's job to advise his Leader where to go and what to do by yelling advice into a headset. Should all go well, the programme culminates in a physically-exhausting last-ditch dash straight to the Centrepoint.

In a way, with Knightmare and The Satellite Game acting as pioneers, the first virtual reality game show was really just the next logical step. While both shows were on the air, Freescape, which in total provided

DESPITE BEING BUILT of stain-less steel, the set (here being shown off by host Craig Charles) almost didn't prove strong enough. The mobility stations, proved pretty shaky at the end of two days' filming they'll be reinforced when the series goes on air.



"Knocks your socks off... you've never seen 3D as good as this. The 3D twist works extremely well and arguably makes Robocop 3 the best film licence yet." - ACE "The vectors are super slick and



smooth, all animations are top notch, giving us some of the best vectors around and the screens are superbly drawn. This is definitely one of the best film licences yet." - GAMES X

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only about 20 per cent of The Satellite Game's action, was blossoming into *Superscape*, a more flexible independent DOS-based system. When Tim Child saw it, he was suitably impressed.

"I went there expecting to see very much the same sort of thing I saw in Freescape, but was surprised to see they had taken things a lot further." As he saw it, the new system's main advantage was that it was representational.

"In a flight sim you can link two computers together and the players see each other as aeroplanes. What Dimension has done is to produce electronic men and women; when you go into one of their environments and see the other player you see them not as an aeroplane, but as

somebody you can understand and relate to — an animated human shape." Tim saw immediate gameplay and television possibilities.

In one fell swoop, Dimension had overcome one of the main difficulties associated with putting virtual reality on TV. From a producer's point of view, the main problem with most virtual reality leisure applications is that they're 'player experience

based'. While the lucky person wearing theheadset is

looping the loop or blasting seven shades of void out of the universe, everyone else can only look on with their tongues hanging out. Six million envious but frustrated viewers don't make for good TV.

However, thanks to Superscape, the Cyberzone audience actually gets to see more of the action than the players. As well as the real cameras trained on the studio action, there are 20 'virtual' cameras positioned inside the environment itself. These can be attached to objects, characters and buildings from any number of angles - some of which would be impossible to reach in the real world. While Blue Leader dices with death and sweats to spot those targets, switching to the relevant virtual view is guaranteed to make the audience feel smug.

There are other advantages to a



THE VIDEO WALL image is constructed from 12 high-definition mini-projectors. For the Leaders, the effect is to almost totally envelop their field of view — meanwhile, the rest of the audience gets the chance to share the first-person virtual reality.

computer-generated reality. In a world where nothing's real, the producer makes the rules. It's perfectly feasible for the game's Zone Master to subtly alter a contest's parameters while the action's going on. "We can introduce new elements, we can raise the pace, we can raise the stakes. It's a bit like winding up the net half-way through a tennis match." Obviously, there are reasons to be careful though: if things are altered so that they have an unequal effect on the teams, the producers could lay themselves open to a charge of cheating.

A successful pilot programme was recorded recently, featuring ebullient Red Dwarf comic Craig Charles as host. Now all they have to do is sell the series — if everything goes according to plan, a full season of Cyberzone contests leading to a

FOR A FULL SHOW'S exploration, read 30 minutes of intense physical jerks Cyberzone is definitely a tracksuit game. To avoid mismatching contestants there are two versions - one aimed at teenagers, the other for adults. The pace of the pilot programme even surprised the producer. "Some of the kids and the adults almost passed out with sheer excitement. We never expected that - we thought it was going to be reasonably exciting, but towards the end of the session we were actually stationing people close to the kids in case some of them overdid it." The result: an age limit in true Logan's Run fashion, those who pass 30 are automatically barred.



THERE HAVE BEEN considerable advances since this, the prototype Superscape human, stood up and walked. At Dimension's headquarters in Aldermaston they're slowly putting together a library of humans for their different movements. He's already learned to run, turn his head and crouch — the ongoing objective is to improve the fluidity and variety of available movements. Plans for an equivalent female version are currently in the pipeline.

FEATURE

CYBERTECH SPEC

HARDWARE: Cyberzone is made possible by a customised version of Superscape networked on five ICL PCs, each of which displays the action from a different viewpoint. There is one computer each for both the Red and Blue Leaders, providing them with a unique first-person view of the Cyberzone; one shared overhead/map view for both the team Controllers; one computer for the Zone Master, who acts as a kind of in-game god, altering the difficulty and nature of the game as he sees fit; and finally, a computer for the director, who can select any of the 20 in-game virtual cameras.

SPEED: The output speed of the individual computers is 90 frames per second, but because all five run simultaneously, the screen update needs to work at its slowest speed of between five and 15 frames per second to keep everything in synch. A 486 PC (called a Dispatcher) controls the environment and maintains the synchronisation

and maintains the synchronisation. **GRAPHICS:** All of the computers have high-spec SPEA graphics boards: there's a small amount of parallel processing involved to increase the overall speed and detail. The resolution in the pilot was 640 x 480 × 256 colours, although this may well vary in the final broadcasted version with corresponding increases in colour and complexity.

SOUND: Sound effects are calculated in realtime and are pre-programmed to adjust their volume according to distance from any of the 20 virtual cameras. Car noises, for example, increase realistically the closer the vehicle gets to the camera. Dimension provided the software that drives the sound – the effects themselves were manufactured separately.



TAKING POT SHOTS at the opposition is considered good tactics and all par for the course: if you're running behind it's an excellent way of knocking down the other team's points. Even so, it's rare for opposing cyborgs to meet.



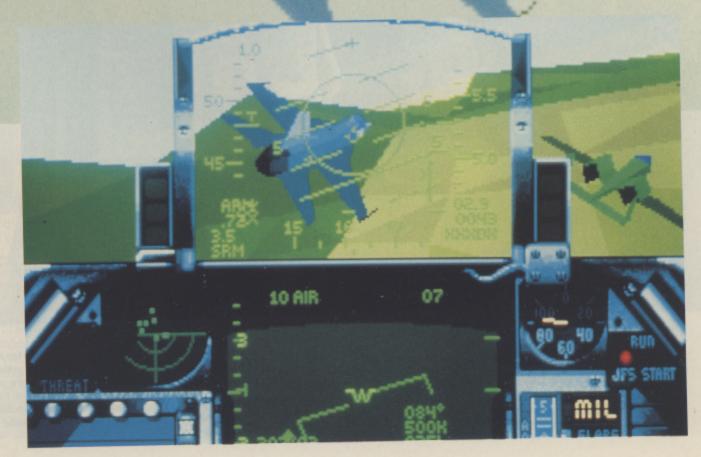
grand finale should hit our screens this autumn. Whatever happens, Tim Child is convinced that for TV, virtual reality is an open door.

For the present, he predicts that the most common applications are bound to be 2D (that's 3D simulated on a 2D screen), pretty much in the mould of Cyberzone. But once we get high-definition TV, different aspect ratio screens and a 3D viewing experience... who knows? "MOST TV GAME SHOWS go looking for fun," claims Tim Child. "Often it's the 'hurry on down' principle where you cosmetically pretend everything is more urgent than it is." Host Craig Charles was hired to do just that, but in the end all that hype just wasn't needed. At crucial points during filming of the pilot, he was actually asked to calm the kids down.

TRIP THE FUGHT

In the first of a regular feature on what's happening Stateside, Rik Haynes runs through the new features of Spectrum HoloByte's latest attempt to simulate one of the world's most devastating mod day combat pl and checks out revolutionary Electronic Battle System...

THE F-16'S M61A1 20mm cannon can fire 6,000 rounds per minute - that's 'kick ass' power in anybody's language!



FANTASTIC

 ENERAL DYNAMICS' F-16 FIGHTING FALCON was one of the unsung heroes of the Gulf War. While the F117A Stealth Fighter sneaked into Baghdad and blitzed the media, American F-16's were busy taking out Iraqi ground targets in 'dirty' and dangerous combat missions supporting A-10 tank-busters. "The F-16 and A-10 were really the two workhorses of the Gulf War," reveals Spectrum Holobyte CEO Gilman Louie. "The F-16 is low-cost, very agile and does the job."

Spectrum Holobyte originally released Falcon, a simulation of the F-16, on the PC four years ago. Now the San Franciscan company has updated this classic flight-sim using the very latest software technology and programming techniques. What's the blueprint for the next generation then?

Coming soon on PC, Falcon Mark II really exploits the capabilities of this machine to the maximum. Unique game features include accurate mapping and 3D contoured terrain, highly detailed campaigns, 'high fidelity' flight model, and joint missions via modem with networking for up to 30 players on the same battlefield. The 'hi-fi' option allows players with a maths co-processor to take full advantage of their hardware for even greater graphic and flight realism - experiencing the actual feel of an F-16, contending with such manoeuvrability factors as lift and drag.

Falcon Mark II requires an IBMcompatible AT (286 or faster) and supports 256-colour VGA, 16-colour VGA, EGA, PS/1, AdLib, SoundBlaster and Roland graphics cards and soundboards. Some of these will even produce digitised speech.

If your PC is equipped with EMS you can review your performance using the improved 'black box' replay software technology. This feature includes a 3D cube display called TACTS (Tactical Aircrew Combat Training Simulation) which shows your fighter, enemy planes, firing of every missile and the downing of all aircraft in a wireframe environment. If a bird sneezes, you'll know about it with TACTS

Players can choose which style of game

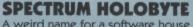
they want to play. Instant Action is rather like an arcade game and puts you into a single F-16 in the midst of enemy planes. The action is scored according to how many enemy planes you can shoot down before being killed or ending the game. Fighter Weapons School lets you design and edit the original training missions to help you practice and fine-tune your skills. For example, you could assign four F-16s to go out, be engaged by four MiG-29s and continue on to destroy an airfield. You would plot the flight in and out of the target area, then run the simulation controlling one of the four planes. If you're unsuccessful, you can try an infinite number of other patterns and options until you get it right.

When you think you're ready for the hard stuff, why not go for a Campaign? Here you control a squadron of 16 planes, eight of which can fly missions simultaneously. The computer assigns each mission to reflect the regional conflict you're currently in. You'll face an even greater threat of enemy forces including SAMs (Surface to Air

Missiles), AAA (Anti-Aircraft Artillery), small arms fire, Hind helicopters, shoulder-launched missiles and MiG-21, -23, -27 and -29 fighters. It's a good job you can arm your F-16 with a whole host of weaponry before each mission. No two Campaigns are exactly alike because the computer generates a new set of missions according to your success or failure on the battlefield.

Conversions of Falcon Mark II to the Amiga and ST are currently under consideration. No price has been set for the PC version, but Falcon Mark II (under the international name of Falcon 3.0) will sell for a whopping \$69.95 in the States.

GENERAL DYNAMIC'S FIGHTING FALCON was the star of the 1977 Paris Air Show. The F-16 is now in service with countries all over the world, with a basic strip-down model costing a cool \$18 million.

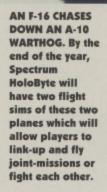


A weird name for a software house, right? The story goes that Spectrum is supposed to represent colour, Holo - 3D and Byte computer. Spectrum HoloByte and Mirrorsoft are actually subsidiaries of the same parent company. The American games developer was started in 1984 and has stuck, in the main, to military simulations. The first release, Gato, was quickly followed by Orbiter (Space Shuttle simulation) and PT-109 (a simulation of a World War Two patrol boat). Then came Falcon in 1987, the company's first big hit. Spectrum HoloByte has even co-developed a

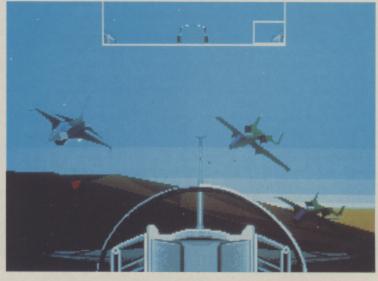


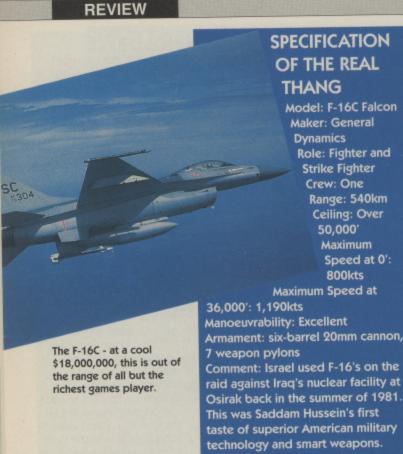
professional version of Falcon to teach US Air Force pilots how to handle computer systems in split-second decision combat situations. "There are too many gauges and switches in modern-day combat aircraft. Pilots really get confused in combat situations," says Gilman Louie, "There was a lot of this happening in the Gulf War. Pilots were forgetting to arm the missiles, bombs and switching to the wrong guidance systems. We offer a low-cost trainer to make pilots aware of the problems." Other games

by the firm from San Francisco include Tank, Vette, Flight Of The Intruder and Stunt Driver. Spectrum Holobyte has also enjoyed considerable success in the USA with Tetris and the other Soviet arcade puzzle games from Alexei Pazhitnov. In addition to the EBS series of military simulations, Spectrum HoloByte is now working on a new range of products under the name of Sphere of Influence. Players can run any country in the world for the next 25 years with simulations of world finances, global power, military and environmental issues via a TV userinterface. Each channel represents a particular viewpoint of how your actions affect this world. The game is very accurate because Spectrum HoloByte is using data from the World Bank. You also set-up your own goals at the start and the title supports multi-player options in a similar sort of way to the EBS series. This will be available towards the year's end on PC, Amiga and CD-ROM.



FALCON MARK II **INCLUDES MANY** VIEW OPTIONS, including this backwards shot with no sign of the pilot...





ELECTRONIC BATTLEFIELD SYSTEM

lesson?

The idea of the Electronic Battlefield System (EBS) is to allow players to buy different games in the series, for example Falcon Mark II and Avenger A-10 followed by a remix of Spectrum HoloByte's Tank product, which will all be able to work simultaneously across the same network. So if you have a LAN (Local Area Network) in your office, say a Novell network, you'll be able to have anywhere from eight or more players controlling helicopters, tanks and planes all working off the same battlefield in a similar scenario.

Perhaps he should have learnt a

"You all work together or fight against each other on the same battlefield," confirms Louie.

Hostile company takeovers could soon be fought over simulated skies instead of unexciting spreadsheets! Players could even be in foreign countries thanks to the modem link-up option. "If you were flying an A-10 in London and I was flying an F-16 in New York," says Louie, "we could call each other up and play a scenario where I would have to escort you into a particular mission."

This Electronic Battlefield is a real-time replica of the real-thing. Players can have up to 270,000 square miles of a battlefield from anywhere in the world. Falcon Mark II will ship with Iraq, Israel and Panama. Spectrum HoloByte/Mirrorsoft will be releasing additional data disks with Korea, Philippines, Central and Eastern Europe. "The system is now capable of handling any terrain," remarks Louie. Spectrum HoloByte used American DMA (Defense Mapping Agency) data, so EBS is accurate to within a quarter of a kilometre and includes all the major cities and landmarks from the areas simulated. It's also 'relief-mapped' so it actually has all the hills, mountains and valleys. The list of ground targets is several pages long and includes skyscrapers, bunkers, trains, rail-yards, tanks, bridges, oil refinery's, and publicar research facilities.

and nuclear research facilities.

The 'wars' are campaign orientated, each mission is progresses on from the last one. For example, if you don't destroy the bridge in the previous mission, some enemy tanks could move across it. If you don't destroy these tanks then your supply-lines get cut-off during the next mission. If you lose your supply-lines you don't get any more fuel or weapons.

"This is a much more in-depth way of looking at a military simulation than simply buzzing about shooting up some targets and completing a mission," Louie believes.

Tank, a simulation of the American M1A1 Abrams tank, had the first components of EBS, but Spectrum HoloByte made so many enhancements to the EBS engine that Louie has decided to do an upgrade of Tank, appropriately titled Tank Mark II. This will support the new EBS and should be available later this year.

Future games in the EBS series will include simulations of the Apache AH-64 assault helicopter and possibly the F-15 Eagle and F-117A Stealth Fighter.

READY FOR TAKE-OFF

Here is a brief run-down of five flight-sims on the runway...

AVENGER A-10

Spectrum HoloByte/Mirrorsoft
PC (Winter), Amiga (TBA), ST (TBA)
The F-16 and A-10 combat planes seem to
have become partners in air/ground attack.
Little wonder then, that the next flight
simulation from Spectrum HoloByte is going to
be based around the tankbusting 'Warthog'.
Avenger A-10 will be the second EBS title and



includes all the features found in Falcon Mark II such as 3D contoured terrain and multi-player link-up. The A-10 proved to be a top tank killer during the Gulf War thanks to its devastating 30mm seven-barrel cannon. Two Warthog pilots set a record on February 25 when they destroyed 23 Iraqi tanks in a single day.

F-29 RETALIATOR

Digital Image Design/Ocean PC (Next Month), Amiga (Out Now), ST (Out Now)

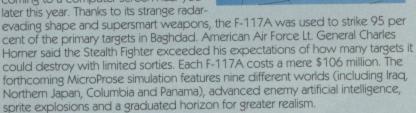
After almost a year of software reengineering, this award-winning flight-sim is now ready to rock 'n' roll on the PC. A futuristic simulation of the next generation of American fighter aircraft, F-29 features some of the fastest 3D-

graphics yet seen in a computer game with aerial combat, strategic bombings and interactive ground-based battles. The latest adaption includes improved flight modelling and extra bitmap 'intro' screens for added spice. The guys at Digital Image Design are now thinking about doing a follow-up, but they have to finish their Epic space combat sim first. This should be here in the autumn.

F-117A STEALTH FIGHTER 2.0

Microprose PC (Winter), Amiga (Under Consideration), ST (Under Consideration)

The undoubted 'star' of the Gulf War is coming to a computer screen near you later this year. Thanks to its strange radar.





BIRDS OF PREY

Argonaut Software/Electronic Arts
PC (Winter), Amiga (Soon), ST (TBA)
The development of Birds Of Prey has taken a
very long time, three-and-a-half years to be
precise. This isn't very surprisingly when you
consider the game accurately simulates over 40
modern-day aircraft from the Stealth Fighter and
Space Shuttle to MiG-29 and 747 Jumbo Jet.

Argonaut Software is trying to combine the best of flight-simulation and dogfighting/ground attack action. Project Leader Chris Humphries believes it's very nice to have absolutely 100 per cent realistic flight coupled with superfast polygon 3Dgraphics. See if The One agrees with him when we review Birds Of Prey in a future issue ...

PLANETSIDE

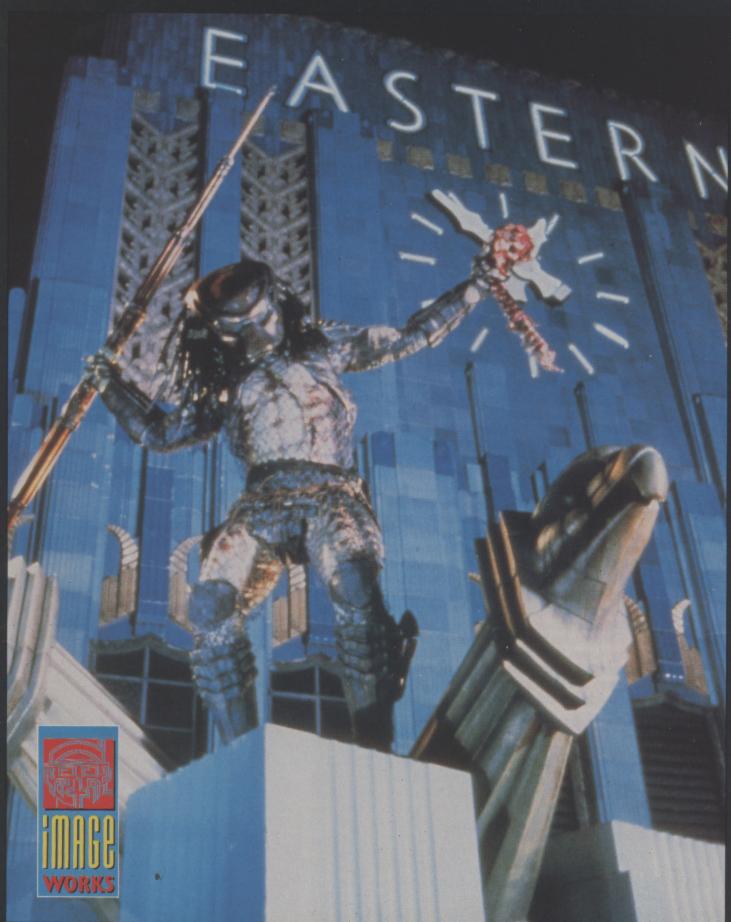
Psygnosis

Psygnosis
PC CD-ROM (Early 1992), CDTV (Early 1992),
Potentially the most far-reaching and groundbreaking flight-simulation featured here,
Planetside (working title) is the culmination of
Psygnosis' experimental work with CD-based
games. The photorealistic images (using fractal
and ray-traced graphics) in the current



demonstration running on CDTV look more like a movie than a computer game. In fact, Planetside is one of the first proper 'interactive movies' to appear on the scene. "We're more likely to make a good interactive product than say Warner Bros or Columbia," says Psygnosis co-founder lan Hetherington. Even the flow of the game feels more like a film — with close-up and long-shots of the non-stop action.





... HE'S IN TOWN WITH A FEW DAYS TO KILL

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NOTHING BUT THE BEST

HYPERACTIVE What is Hitachi up to? Rik Haynes takes a tour of its labs to see what the future holds. HITACHI HITACHI HITACHI THE TOTAL TOTAL THE TOTA

Walk into any high-street shop today and you'll see gadgets and gizmos thought impossible just 20 years ago. Video cameras that fit in your hand, cheap microwave ovens to 'nuke' food into submission and even washing machines with silicon brains to sort out those wash-day blues.

But how do the technologists actually devise these marvellous toys? And more importantly, what are these techno-pioneers planning for the next 20 years?

Hitachi is probably the best firm to ask. The talented scientists at this often overlooked Japanese electronics company are exploring and expanding the edge. "Creating new basic technologies for the coming 10 to 20 years," as Hitachi founder Namihei Odaira once put it.

One of the largest manufacturers of electrical and electronics equipment in the world, Hitachi never overlooks a potential wonder widget. Whether it be a home appliance or heavy industrial system — and its range of more than 20,000 products prove this point.

This obviously isn't a business for the faint-hearted or near-sighted. While our Government is threatening to slash the funding of new science projects, Hitachi spends \$2.7 billion on research and development. Not bad, especially when you consider that the firm was established in 1910 as an electrical repair shop for a copper mining company. Hitachi is now the ninth largest corporation in the world with total consolidated sales of \$45 billion and over 290,000 employees in 34 countries.

As the Second World War destroyed his country, Odaira strongly felt that: "A private company should have a laboratory with the capability to work on goals set for the future."

This was his motivation in establishing the company laboratories. Hitachi now has a total of nine corporate research laboratories, including facilities in Tokyo, San Francisco, Cambridge, Dublin and a design group in Dusseldorf, West Germany.

VISUAL TECHNOLOGY

In the decades since the birth of television, the progress of visual technology has been nothing short of spectacular. The last 30 years have witnessed the development of a long succession of products that made full use of the latest electronics of their day.

After achieving mass-market success in the 1950s, black-and-white TV began to give way to colour in the late 1960s. And, since then, we've been introduced to the video cassette recorder, the video camera, the video laserdisc player and the LCD TV.

laserdisc player and the LCD TV.

Hitachi believes the 1990s will see technology progress at an even faster pace. "We can look forward to higher resolution, higher picture quality and screens which are larger and thinner than any available today," predicts the company spokesperson. "This being the trend of the times, Hitachi is striving to develop the home electronics products of tomorrow. Products which integrate the latest technology from a variety of fields, including electronics, fine machinery and software."

LEVITATING CAR

Researchers at Hitachi have recently developed a Meissner levitated linear motor car model through utilisation of a high-tech superconductor. Composed mainly of a thallium-based TI-Ca-Ba-Cu-O superconductor, the car is levitated above a permanent magnetic track due to the 'Meissner effects' and driven along the track by a linear motor.

In plain English, the boffins at Hitachi are working on a car that floats in mid-air! Don't sell your XR3i just yet though, this baby is still firmly in the experimental stage for the moment.





Hitachi's CD2 is a personal and interactive multimedia tool for entertainment, business and education applications. The basic function of this techno-toy is to enable the presentation of audio-visual databases recorded on compact discs, which can contain more than a thousand pages of full-colour natural pictures and accompanying CD-quality sound.

With a couple of discs, you could literally have the world in your grasp. A portable unit designed for viewing data from special compact discs, the CD2 combines a CD-ROM drive, 5" colour LCD screen and 16-bit microprocessor. It is 70mm in height, has an A4-size footprint and runs on batteries for portable operation.

Hitachi has equipped the CD2 with an LCD screen that relies on TFT (Thin Film Transistor) technology to achieve a high-quality full-colour picture. "CD2 employs a user-friendly interface that allows operators to forget that

they are dealing with a powerful computer," reveals Hitachi.

After all, sufferers of technophobia would rather work on a deck which looks like a TV hooked up to a compact disc player than a highend computer. For wire-heads among you, the CD2 uses CD-ROM/XA discs which can store 2,000 full-colour compressed VGA images or 16 hours of audio, or a lesser combination of both.



TFT-LCD

High demand for colour flat panel displays in handheld video game consoles camcorders, portable computers and TVs prompted Hitachi to devise a 10.3" high resolution TFT-LCD (Thin Film Transistor Liquid Crystal Display). This screen is crisp, space-saving and capable of running on low levels of electrical power.

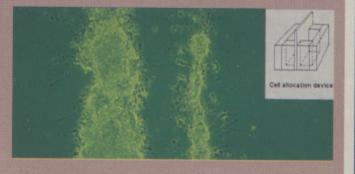
of running on low levels of electrical power.

Hitachi's TFT-LCD is a (1120×3)×780-pixel display with eight grey levels and 512 colours, plus a contrast ratio of more than 100 for ease of viewing. Contrast problems have plagued LCDs since their original conception, hopefully all the bugs have been ironed out with this latest innovation.

ARTIFICIAL BRAIN

Perhaps the most ambitious, and far-reaching, project currently being played with in the labs of Hitachi is the three-dimensional neural network or 'artificial brain'. In an attempt to explain the computation principles of the brain, Hitachi has developed two original techniques for nerve cell culture: the arranged placement of neurons onto a culture plate and control over the direction of neurite growth.

The study was carried out in collaboration with Dr Jun Fukuda of the Department of Physiology at the University of Tokyo, School of Medicine. If the sci-fi writers are to be believed, in the coming decades a new form of artificial lifeform could be created in the labs of companies like Hitachi. It certainly makes you think.



The search for human talent goes far beyond the boundaries of downtown Tokyo. Hitachi runs a special programme to encourage researchers from foreign countries and other companies. Industrial spies need not apply.

Almost half a century has passed since the Hitachi Central Research Laboratory was created in 1942. While Japanese soldiers were patrolling the steamy jungles of Malaysia, Hitachi was busy planning the future.

"The next century is expected to herald a culture of highly sophisticated, individualised information. Electronics technology is envisaged as bringing about prosperity in personal life. Such technology will be incorporated into human-friendly systems, and multimedia communications network technology enabling communication with anyone, at any place and at any time. The driving forces behind the development of this technology will be you and us," as one company spokesman puts it.

Big risks reap bigger rewards. Anything is possible. From ultrafast processors and mega-memory chips to the next generation of TV systems and laptop VCRs. Some of the more exotic projects currently being developed in Hitachi's labs border on pure science fiction: computers which think for themselves, ultrasonic cancer treatments and walking robots. Remember Luke Skywalker's landspeeder in Star Wars? Hitachi seemingly does, because it's also working on a levitating car.

"A lot of people who see the film will experience that kind of future."

Ridley Scott, director of Blade Runner

LAPTOP VCR

Luckily though, Hitachi isn't just working on 21st Century cyber-gear even today you can go into your local high-street dealer and pick-up a neat piece of the company's consumer electronics.

The Lapwatch is the world's first multi-system portable TV and VCR combining a 5" colour TFT-LCD, 20-channel television tuner, full-sized multi-system VCR that plays VHS cassettes of any format. The deck is compatible with PAL, ATSC and SECAM broadcast systems so you can use it in Europe, America and Japan. You even get special magnetic shielding for a clearer reception.

Hitachi describes the Lapwatch as a "creative fusion of advanced technologies to make your fellow commuters envious on your train journey to and from the office." Innovation isn't cheap though. Lapwatch will set you back a hefty £1,300, and that doesn't include the wallet-busting amount of cash you'll spend on batteries to feed it.



"Scientific technology has determined the progress of our civilisation and created unlimited possibilities for the future," says Katsushige Mita, President of Hitachi. "It is the means to make humanity's dreams come true. Now it has become vital to ensure that our technological innovations are in harmony with nature."

Mita is not riding the new wave of 'green' perfection. Hitachi was environmentally aware 50 years ago — apparently, work crews were instructed to spare living trees wherever possible when constructing the first lab in Kokubunji, central Japan.

"Our founder built Hitachi with the belief that the company should serve society through technology," offers Mita. "Hitachi innovates to improve and enrich the lives of individuals and societies. We hope that technology will foster the creation of a global community."

Space really could be the final frontier. Although the ultimate challenge is inner rather than outer space. Nanotechnology sounds crazy: futuristic microscopic-machines the size of atoms cut your hair and clean your teeth — and you won't even notice them doing it! One thing is certain, Hitachi will probably be there with patents pending. It's already been responsible for a 80,000 of them.

History is for the taking. Hitachi is simply making sure it gets a huge chunk of tomorrow. The company philosophy goes something along the lines of 'if you've got the technology, you've got the future'. So, with this in mind, let's take a look at some of the innovations currently under wraps at Hitachi's HQ...

HDTV

In recent years, many efforts have been made by manufacturers, research institutes and broadcasters to develop the next generation television broadcasting system with photorealistic picture quality and a 'cinemascope' display.

Hitachi has been focusing on the research and development of HDTV (High Definition Television) devices, including cameras, monitors, receivers and video tape recorders for both professional and home use. The resulting domestic 1/2" high definition video cassette recorder features a recording time of more than two hours for baseband HDTV signals and utilises compact size cassette and Metal Particle (MP) tape.

So why isn't HDTV in Dixons yet? Japanese, American and European visionaries have been squabbling for nearly five years over which HDTV system to adopt. Replacing the current broadcast and domestic TV-systems will create a market worth billions of dollars and everybody wants their slice of the cherry pie. World Cup Italia '90 was recorded in Japanese HD-format, so I know which system I'm rooting for!



"This is an age of wonder. We inhabit the dreamscape of our fathers, surrounded by the fruit of their innovation. The technological achievements of modern society are the realisation of the human spirit of curiosity and inquiry. Modern scientific technology has improved the way people live in thousands of dramatic ways. Now the central issue of our time is to harness technology for the good of people and the good of the planet.

A Hitachi Spokesperson

Hitachi is committed to

innovation that will make

the world a better place."

THINKING MACHINES

The invention of the electronic computer ranks as one of 20th Century mankind's greatest achievements. Neural-computers, machines that can think for themselves, could start a similar revolution in the years to come.

whereas contemporary computers operate logically, neurocomputers operate along lines that resemble human intuition. They're especially suited to electro-recognition problems which defy solution by traditional approaches.

The performance of a neuro-computer depends on the number of neuro-circuits it contains. Up to the present, Hitachi has succeeded in building a 1,000-neuro-circuit computer. Future advancements could yield hyper-intelligent machines which respond to and anticipate your needs just like a real person.

WALKING ROBOT

Soon, you could be taking a robot for a stroll instead of your pooch. A reduced-scale quadrupedal (that's four-legged to you and me) walking robotic mechanism has been developed at Hitachi's Mechanical Engineering Research Laboratory in Japan. This robot features the living creature-like capabilities of walking and stepping over obstacles.

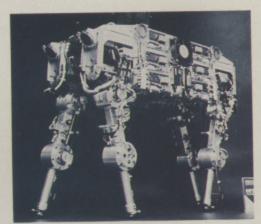
In addition, this robot is 'smart': it operates autonomously and can adapt intelligently to understructured and cluttered environments with minimal energy consumption.

A robot capable of trotting across flat ground in a way similar to that of a horse, and walking without help in environments with staircases and other physical obstacles is being developed as part of an eight-year large-scale national project coordinated by Japan's Ministry of International Trade and Industry (MITI).

Hitachi's control technology can be adapted to robots for use in space,

agriculture, construction, health and nuclear power facility maintenance applications to name but a few of its wide and varied possibilities.

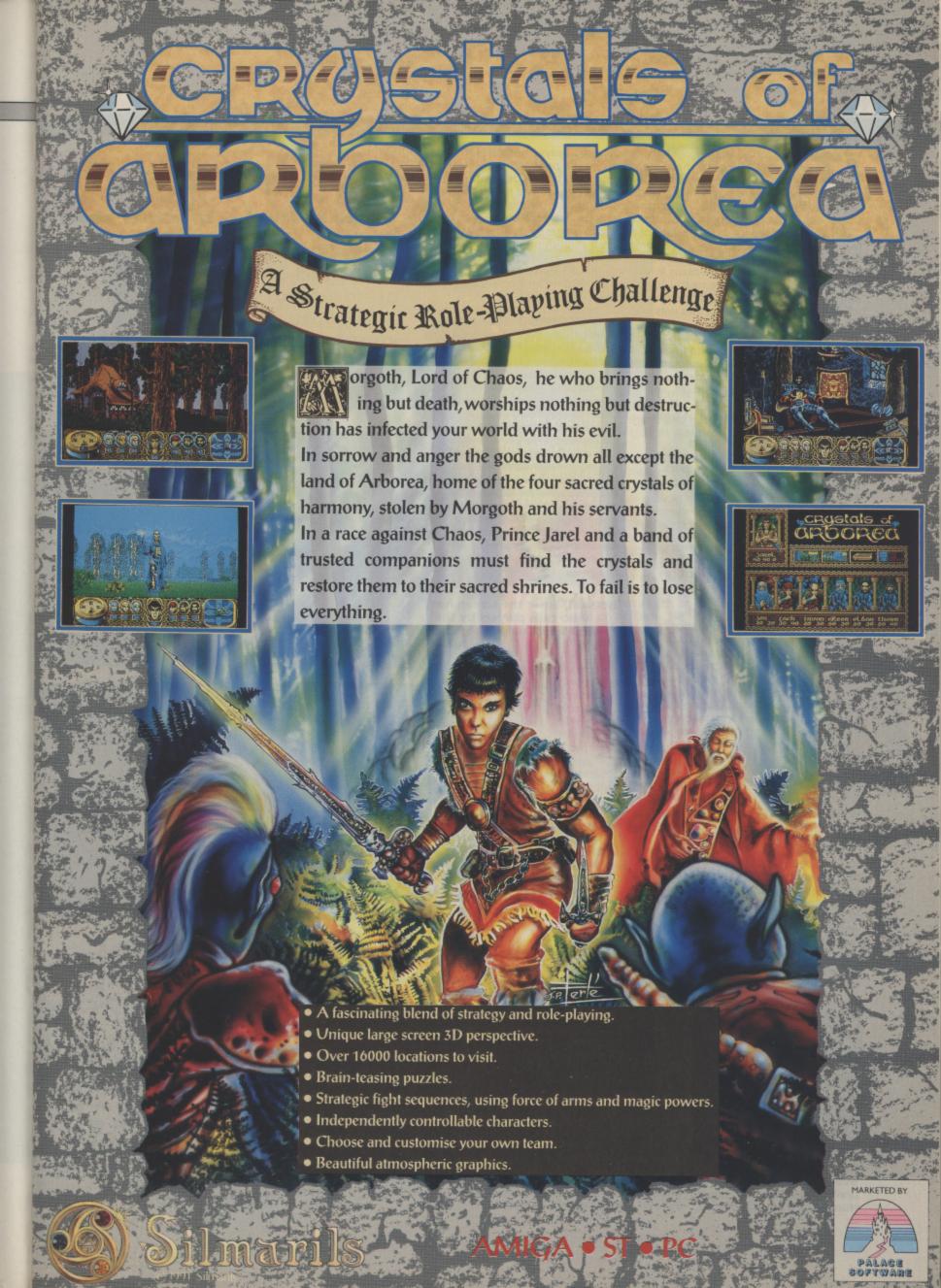
The Japanese love robots, they can be seen in every part of their culture from factories, movies and comic books to advertisements, toys and nightclubs. According to a spokesperson, "We at Hitachi will continue to improve our established robotic technologies which we believe are indispensable for the enhancement and advancement of human society".



VIDEO PRINTER

A product of Hitachi's advanced TDT (Thermal Dye Transfer) technology, this video printer can provide a near-photo quality picture from a video image within 50 seconds. It employs a new mechanism which minimises the time for paper transportation, colour changing and paper ejecting, plus a new thermal compensation system for faster printing with stabilised tone and colour density.

Ordinarily, thermal printing is very slow. This video printer represents the current state of the art and can be used in conjunction with Hitachi's CD2 portable CD-ROM viewer.



JOING COLONGIA FOR FOR FOR COLONGIA FOR COLONGIA FOR FOR COLONGIA FOR FOR COLONGIA FOR FOR COLONGIA FOR COLONGIA

HAS ANYONE managed to catch Gamesmaster on Channel Four recently (silly question really if their viewing figures are anything to go by)? We'd like to hear your views not only on the show, but whether you think it's doing a good job. A lot of people have been campaigning for a TV computer show for a long time, but now that it's here, is it what we were after? What form do you think a TV games show should take? Send us your opinions and we'll see about printing them in a future issue (and let's hope some TV producer is reading and takes notes).

By the way, this month you may have noticed that a couple of familiar names are rather conspicuous by their absence. The most notorious Irishman to enter these shores since Terry Wogan, Ciarán Brennan, has left us for pastures new. Also, the lovely Yvette Nicholls is off to explore the wild untamed lands of Africa. As always, whenever someone decides to leave our nest, we wish them both the best of luck and in Yvette's case, hope she isn't eaten by a lion or something.

Paul Presley

6 THE SNEAK PREVIEW DISK

The only disk that can save you money! Not only do we bring you racing action at its finest in *Indy Heat*, we've got three levels of System 3's *Fuzzball*, plus the chance to buy it at a special offer price.

8 NEWS

Nothing on the Mike Tyson court trials, the Paddy Ashdown scandal or the continuing troubles of that zany duo, The Maxwell Brothers. Just up-to-the-minute information on your favourite games brought directly to your door.

21 PROFILES

The master of smut and innuendo, Al Lowe, talks about all things bright, beautiful and American, while Steve Turner of Graftgold talks about something else entirely.



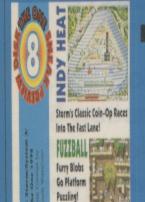
It's cartoon capers and animal antics with Dynamix'
The Adventures
Of Willy Beamish. Our own 'artful dodger',
Jools Watsham gives it a full review...

24 LETTERS

Dear Old Codgers, I am President of the United States of America. Yours truly, George Bush Phew! Bet that's a job and a half ma'am.

28 WORK IN PROGRESS

Doing what he wants to do and saying what he wants to say, Ciarán Brennan takes a look behind the scenes at Ocean's next big film licence – The Addams Family. Meanwhile, back in London, Virgin Software proudly shows us how Cryo's adaptation of David



Indy Heat From Storm And

System 3's Fuzzball!

Domark Does

Dungeon Master

NO DISK? SEE YOUR NEWSAGENT

One Boy And His Frod

POPULOUS II

AIRACLE.

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FEATURE

his all started in my house three years ago,' says Chris, 'and there were about 25 of us then.' He stands by the pool at San Jose's Hyatt Hotel, surrounded by about 200 game freaks of all description.

Another 300 or so are busy milling round the various lecture rooms, buffet tables, coffee dispensers, bars, and other conference locations. The Computer Game Developers' Conference, it seems, has come a long way...

This year it ended up as three days of non-stop gamespeak. There were lectures on optical disk game development, self publishing, graphic violence, artificial intelligence, sexual consciousness, and fantasy role-playing – and all those took place in the first two and a half hours of the first day! In all, there were nearly 60 sessions, including an Apple sponsored dinner, a massive banquet, and some very serious drinking.

The list of software celebrities was endless, though British attendees were

Conspicuous by their absence.
Staggering from one buffet table to another, you could bump into EA boss Trip Hawkins, Chris 'Wing Commander' Roberts, Steve 'Leather Goddesses' Meretzky, Noah 'Indy III' Falstein, and Richard 'Lord British' Garriott – and still be sucking on the same slice of fresh

pineapple.
So what did these luminaries actually DO during those three days?
Let's mingle with the throng, prick our ears, and try to pick up what was going down...

Please be seated...

Conference events were divided into lectures, panels, debates, seminars, and round tables. At least that was the theory. In practise, any lecture could suddenly turn into a debate, and some debates sounded depressingly like lectures, as the audience sat stunned into silence by some particularly esoteric bit of game theory. We name no names...

The afternoon of the first day saw Crawford and Origin's Chris Roberts battle it out in a debate entitled Good Graphics vs Good Gameplay. Crawford was there for gameplay, Roberts was rooting for graphics, and the audience were there for blood. Plenty was shed...

The debate began with Chris Roberts bravely outlining the importance of presentation. You could tell the audience were unsympathetic – despite the fact that many designers spend their time extolling their latest 3D routines, none would admit to putting anything other than gameplay first. Roberts had the air of someone discussing the principles of kosher butchery in a room full of vegetarians, and he got about as sympathetic a reception. Crawford,

who is a particularly fiery speaker, then proceeded to dazzle the audience with his defence of gameplay. Spurred on by the audience, the debate rapidly degenerated into a series of thrusts between the speakers, most of

which were either aimed at Wing Commander (supposedly all graphics, no gameplay, and huge sales) or Crawford's Guns And Butter (supposedly all gameplay, no graphics, and no sales). Finally, Roberts understandably changed tack before the storm and began to argue the opposite case, or even both cases at once. This led to total confusion, lots of noise, and a vote which naturally reassured everyone that gameplay was top hole and don't you dare suggest otherwise.

The first day also saw a session on Virtual Reality, with Eric Gullichsen of Sense8 and Scott Fisher (previously of NASA's Virtual Environment Workstation project) amongst the speakers. Fisher gave a hilarious slide show of the history of VR gadgets,

Rob Fulop was the man behind the Atari Missile Command and Night Driver cartridges and, later, Demon Attack and Cosmic Ark. He's perhaps the first producer in the world to develop movies specifically shot for interaction and now runs a company called Interactive Productions. In one of their latest titles, developed for CDI, Fulop used live actors and voice overs to produce Hotseat – a family game in which players have to guess how their friends would

Hotseat. Enter the screen host who calls players by their names and keeps the action rolling

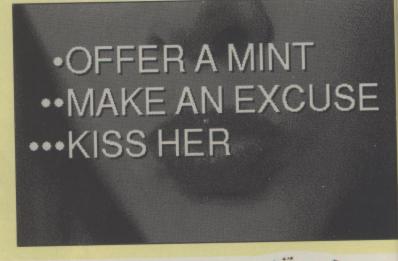
respond to awkward social

The game hosts present the players with dilemmas. In this case, would you kiss a girl who had (in Fulop's immortal phrase) 'Horsemen of the Apocalypse breath'?

ALL TOGE

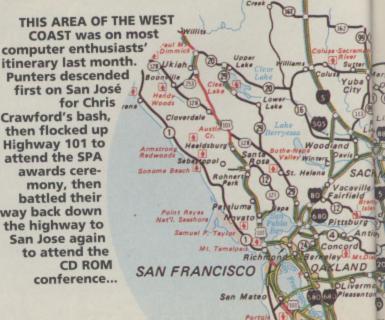
Chris 'Balance of Power'
Crawford gathers together
hundreds of programmers
and game designers each
year to debate the state of
the art. Steve Cooke tagged
along...







Rob Fulop, developer of over 100 multimedia products, fluent in Hungarian, and single...



SANJ

ETHER NOW.

This frame comes from Angel Studios, those award-winning animator Michael Limber was at the CGDC to spy out the land. Angel does mostly film and commercials, but is now developing software tools for games, particularly de simulators. The skills that produced his stuaning submarine sequence could



The Hotseat player secretly enters his decision, while his friends try to predict what he would do...



Looks like she's accepted a mint. Thank heavens for

'The deeper power of telepresence awaits below the waterline. One can imagine a transformation spawned by sensory immersion, like the Tokyo night, where the burning sky collapses in upon its content, driving meaning down into a realm that is entirely unsuspected, intimate, and vast...'

Brenda Laurel, Telepresence Research, cyberspace pioneer...

show of the history of VR gadgets, culminating in a giant helmet, looking like a primitive sea urchin, which kept the unfortunate user aware of sensory events outside his field of view. It did this by (I kid you not) physically jabbing one of its spines onto its victim's scalp. The location of the jab indicated the threat direction, alerting the user to, say, an incoming

missile from behind. Ouch! Followed, in all probability, by

Eric Gullichsen showed off Sense8's VR system running on a PC. This system, called WorldToolKit, operates rather like a Rolls Royce version of Incentive's 3D Construction Kit, accepting world geometries from programs like AutoCAD and then using Intel's powerful DVI graphics processors to apply scalable textures to objects,

manipulate them, and generate a stereoscopic display for a headset, all in real time. Neat, but around

On the second day, Brian Moriarty gave an exquisite talk about The Birth of a Medium. Once responsible for titles like Wishbringer or (more recently) Loom, Brian has now moved over into educational software at Lucasfilm and has been researching the early days of cinema. He showed the audience clips from some of the first movies ever made, and reminded us that film, like video games, was once a volatile niche medium that no-one ever believed would develop into an art form. There's hope for us yet... Or is there? Chris Crawford took the stage again on

the second day with an intriguing talk entitled The

Evolution of Taste. He got his audience's attention immediately by using some very long words that none of them understood, to wit the catchphrase 'Ontogeny recapitulates phylogeny However, Chris, being a very able speaker, soon twisted this incomprehension into a clear, if rather disturbing, vision. 'I am very worried,' he confessed, '...about the future of our industry."

His unease comes from the way the gamesplayer's taste for gaming experience matured. Using candy, comics, and cartoons as examples, he showed how in Design. other areas people's taste

Chris Crawford, creator of thirteen games and editor of The Journal of **Computer Game**

slowly broadened to include diverse forms of (in this case) food, literature, and film/TV. But for the computer gamer, no such development was possible, since the majority of video games were still at the

candy stage of stylistic evolution. People could therefore grow out of the gamesworld faster than it could evolve and offer them more diverse entertainment. Ontogeny - the development of the individual recapitulates (mirrors) phylogeny - the development of the species. But in the video games business, the development of the species has been so brief and stunted that there is not enough background for the individual to draw on in the development of his own likes and dislikes. Fed on a constant diet of limited variety, he soon sickens and switches the TV back

A bleak scenario, and a clear message from the man behind the Computer Game Developers' Conference that we had better start developing and stop cloning..



A LOAD OF BULLFROG

Peter Molyneux and the guys at Bullfrog originally developed boring 'serious software' such as databases and CAD packages for the Amiga. In fact, the Guildfordbased company went under the name of Taurus back in those dark days.

Strangely, things didn't work out too well, so Molyneux visited Telecomsoft in London, lied about his games programming skills and picked up the contract to convert *Druid* onto the Amiga and ST. Bullfrog was thus born.

The company's next project was an original game for Electronic Arts, Fusion, a hybrid shoot' em up. Unfortunately, this was a flop. Then, in a rather smart move, Molyneux bought some Lego bricks and the boys finally had a chance to have some fun. The rest, as they say, is history.

Bullfrog achieved

critical acclaim with Populous in 1989 and Powermonger a year later. Even Molyneux has lost count of the number of awards these top titles have picked up in the last two vears. Apparently, Japanese gamesters enjoyed Populous so much that they now listen to a special audio-CD filled with music and sound effects

from the game!

Not content with having a hand in the design of one of the all-time-greats of computer games, this man also knows the nation's breakfast habits. All of this and more as Rik Haynes goes One On One with...

PETER MOLYNEUX

How did Populous come about? When we formed Bullfrog, the idea was that we'd come up with types of game that hadn't been made before, not to copy other people's ideas. That's really why we started to design Populous - it was something a little bit different. The game concept came about when we were messing around with Lego - as one does in the daily course of life. We built this landscape, rather like a Populous landscape, and we transferred it over to the computer. The game then built up on that. We worked out the basic gameplay in a couple of weeks using the Lego. It was the only way we could simulate the game. That's why the landscape was so bulky, because it was a simulation of the Lego itself. In fact, pieces of the stuff are still lying around the office, although we haven't used it for *Populous* 2... yet. By the way, I don't agree with all this new Lego with smiley faces printed on it - it destroys creativity.

And what about Powermonger?

This came about as a result of Populous. We realised that the view of you standing on a hilltop looking down on the little people really hadn't been exploited by anybody else. We wanted to do another view where there were just little people although not necessary isometric or looking like Populous - and make the game more strategic. Basically, Powermonger was inspired by the view in Populous. It was also inspired by the fact that if you watch someone play Populous they will always talk to the people. Also, it's easier to simulate something big than it is to simulate something small. For example, in the simulation of a world you can make sweeping generalisations, but simulating one person doing one thing is incredibly hard. You have to worry about them blowing their nose or scratching their leg. As Bullfrog is getting better and better at programming, we're getting more and more detailed, more and more personal. I suppose, eventually, we'll simulate a single person. At the moment we're only on country level. I think the next stage will be town level - but I don't mean Sim City. Some sort of town simulation getting down to that personal level so you'll

see people doing more things.

Did you ever expect Populous to become so successful?

We thought people would be interested in Populous because of its weirdness. We thought that people would just say 'that's really weird' and move on. We had no idea whatsoever that it would be as successful as it has been. Our first inkling started when a journalist came down here. We tided up the office especially and we were really nervous. He was fairly cool, so I turned around to him in the pub during lunch and asked him, with trembling lips, what do you think of Populous?' I expected him to say it was, well, okay, but he said it was one of the best games he'd ever played. I nearly fell off my chair, I couldn't believe one of the megastar

journalists had enjoyed playing Populous so much. The funny thing is, we came back to the office and he asked us if he could have another go. Obviously the folks at Electronic Arts had a much better feeling for it because they'd done so many games before.

Were you more confident about Powermonger?

I was really nervous about Powermonger actually, mostly because it was under such timepressure. It was a very big project to undertake - especially as we were also overseeing the conversions of Populous. People don't realise Populous has gone onto so many different formats, but so far there's been 15 to be precise. We have to put a little bit of time into each one technical assistance and mundane things such as sending out the right sprite files and code. So, during Powermonger, we also supported the Populous conversions and the Promised Lands data disks - oh, and we programmed Flood as well. Ideally I would have liked to work a little bit more on the gameplay in



THE ONE

Powermonger. I think the gameplay needed to be a bit more interactive, erm, you need a little bit more to do. It appeals to a lot of people who like very, very high strategic games, but it needed that extra element that would appeal to everybody and it didn't really have that. I shouldn't really be saying this, I should be hyping everything we do.

Are there any plans to put Populous into a coin-op?

Sort of. A long time ago there was a lot of talk about putting Populous onto SNK's Neo-Geo arcade game system. I couldn't see how it would work, but with the credit card system you could slap your card into the machine, play Populous for 20 minutes, then take you credit card out. You could go back at any time and resume play exactly where you left it. But Populous really doesn't lend itself to the arcades, not in the way that something like *Lemmings* would.

Why exactly do you think Populous and Powermonger were so popular?

If I knew the answer to that question then I'd feel wonderfully happy and I'd sell the idea to several companies and make millions and millions of pounds. I can't put my finger on it exactly, it's something to do with them being a little bit different from all the other games. Secondly, I think it's to do with them being more personal than most games. You see these little men walking around and so you feel as if you're in control of something which is big and massive. The megalomaniac-type aspect. I think everybody wants to conquer and destroy everything. Most games are based on winning, conquering or killing. All those three elements mixed together in a certain way make games such as Populous into the successes they are. It appeals to just the right element in each person.

What's going to be new in the sequel to Populous?

We're doing an awful lot. It's a complete and total rewrite... we're not even looking at the original code. When we wrote Populous, we barely knew how to put a sprite onto the screen, now, we're concentrating on producing lots and lots of effects. For example, where before you just had earthquakes, volcanoes and swamps, you will now have 40 effects ranging from tidal waves, plague and pestilence to tornadoes and whirlpools. You gradually get access to all of these effects as you play each level. It's almost like a role-playing came in that respect. As you get better as a God, your ability to cause havoc or good gets better. At least, that's our objective to start off with that might change as we develop it up. That's what happened in the original Populous. At the moment it's set in Ancient Greece because of the simple architectural style. It should really look visually stunning

with the buildings, it's hard to describe in words. In essence, Populous 2 will play more or less the same as the first game, we're just at the stage to start working on the gameplay. I want to get the feel right. At the moment, it plays incredibly quickly: you can cover the landscape with buildings within two minutes, so that's going to have to be slowed down. We're hoping to do lots on the sound side, that's really important, but we're having a real problem finding anybody that's able to do that. None of us here are musicians. We're looking for someone with the talent to implement our ideas. We're hoping to do some wacky things with the sound that have never been done before. Lot's of disaster-ridden sounds and lots of people sounds. As people do things and move around there are really context-sensitive sounds to inform you on the game. For example, if one of the little people see's an enemy that's offscreen he might shout 'Charge' You'll hear this little squeaky 'Charge' and realise there are some enemies coming across the hill. The little people will actually inform the gamesplayer that there is something they should be looking for instead of just being an audio reaction to what's just happened.

Is there going to be a Powermonger 2?

There are no plans. I don't like getting hung-up on sequels. In the end you end-up doing more sequels than you do original games. We've got so many games ideas that we've sketched out that I'd rather look to producing one of those. I wanted to do Populous 2 because there was so much left out in the first game due to a lack of memory. We know a lot more now.

Are you developing any of these other games?

We're working on two new projects, which we're calling Bob and Creation. These are just working titles. Creation was the original title for Populous, but I'm not saying that Creation is anything like Populous. It's not being designed on Lego, but we are using another physical medium to design stuff - I'm not going to say what because this would give you a clue as to what the game is about. Bob has got vague similarities to what we've done before. It's an action strategy game whatever that is! Graphically, I think Bob is the most exciting game I've seen in a long time - and I'm not hyping you up. It's called Bob because 'B' 'O' 'B' is very easy to type on the keyboard. I would think Bob will be finished round about the end of the year and Creation should be sometime early next year.

Do you still play games?

Of course. I'm just having a look at Eye Of The Beholder on the PC, but I'm not sure if I want to waste my time on that as it's a bit too like Dungeon Master. Also, I've finished one level of Captive, erm... and I'm not going to comment too much on Genghis Khan. These are really taking up my time at the moment. I like games that are good value for money. That is one of the criteria when we design games, if you pay £25 for a game you should get 25 hours worth of enjoyment out of it. I know this is going to sound really naff, but I have been playing quite a lot of the original Populous.

How do you see games evolving?

The simulation side will continue taking off as people start to program better and better. It's now getting into the realm of things like SimEarth. The amount of research you have to do for a game like SimEarth is absolutely enormous. Whether or not there was a viable game at the end of it - that's up to you to decide. It shows there's a lot of scope for simulations. They do push the industry along because they appeal to more and more different types of people rather than just a kid who wants to just zap an alien. But we can't afford to get too conceited about simulations, we must always remember that they've got to be fun to play. It's a very subtle blend of creating games and creating simulations for simulation sake. Games are going to get more and more detailed and there are going to be less and less software companies and development houses. Games will soon take five years to write. I'd like Bullfrog to branch out to other media like board games - 95 per cent of the board games I play are crap. I'd also like to look into multimedia but I want to do something special with it.

What sort of gadgets do you think will be on-sale in, say, the first decade of the 21st century?

We're going to have to get rid of all forms of joysticks and keyboards. It must be theoretically possible to have direct link to bypass the audiovisual outside world type thing of the human brain. If you could do that, it would be absolutely outstanding. Virtual Reality is just a gludge method of fooling the body. I'm talking about directly interfacing up to your mind - completely bypassing your eyes, ears and hands - probably by neural impulses. You could just have an electronic sensor at the back of your neck. But that's probably not in the early part of the 21st century. You going to see things like speech recognition which I think is going to be great - it will make computers seem much more friendly. You're going to have paper-thin TV screens. You'll also have nicotine- and smokefree cigarettes, they'll actually be good for you, so the armchair ashtray will be a smash hit.

Describe Bullfrog in a single sentence.

Disorganised but keen.

MOLYNEUX ON MOLYNEUX

Age: 31. Born: Beckingham,

ONE ON ONE

Earliest Memory: Hitting my pregnant mother on the head with a ball. Parents: My father worked for an oil company and between the time when I was nine and fourteen, my mother owned a toy-shop. Now that sounds like any kid's dream, but I can tell you it was terrible. At Christmas I didn't get the really nice presents, I got the presents that either didn't sell or had something slightly wrong with them. Perhaps that helps explain my skill at creating games. Qualifications: A Science from Southampton University Previous Jobs: Raspberry picker, kitchen porter at a Torquay holiday camp, marking examination papers and analysing family food trends (by the way, did you know that over a quarter of a million people in Britain have custard for breakfast every week?). Favourite Movie: A 1930s' French black and white version of Beauty And The Beast, because visually it's the most stunning film ever created. It's also one of the saddest. Favourite Book: The Magic Far Away Tree by Enid Blyton because it was such a wacky idea Favourite Year: 1989, because it was a really nice summer, there wasn't any pressure at work and my circle of friends were so compatible. Most Treasured Possession: A glass bottle that I found at a sort of junk market for 50p. Future predictions for your favourite TV soap (Prisoner Cell Block H): I think that Bea, the most vicious woman there, will actually become Governor of the prison one day. Greatest Achievement: Populous, well, Bullfrog without a doubt.

he CDTV is not a computer in the conventional sense. It is a completely new product, with new channels of distribution and a new market. It has not been designed to appeal to traditional personal computer owners, but to a far broader user base. It could be destined to become as popular a consumer electronics product as the video recorder or hi-fi. That these black and white facts have not yet been fully taken on board by many people both within and outside the computer industry, including some supposedly well-informed journalists, is evident from the confused picture of the machine that has been emerging from the computer press over recent months.

So what exactly is the CDTV?

Put simply it is the result of a marriage between state-of-the-art laserdisc technology and tried and tested microcomputer technology. It is a machine that has all the processing power of an Amiga, combined with a storage capacity large enough to hold the Encyclopaedia Brittanica. This makes it an ideal tool for any application that necessitates the storage of a colossal amount of data while making access and crossreferencing as easy as possible. The CDTV is the first machine to bring this power within reach of the general public.

What does it look like?

The machine is about the same size and shape as a video recorder, with a slot in which CDs are loaded, and a front panel with a simple LED display and a few function buttons. Unlike a conventional computer there is no keyboard; the user interacts with the CDTV via an infra-red remote controller that looks like a cross between a standard CD controller and a console joypad. Output is through a TV or colour monitor and, optionally, a hi-fior other external amplifier.

How does it work?

At the heart of the CDTV is an Amiga computer with one Megabyte of RAM and a further two Kilobytes of battery-

backed RAM which is used to store the system set-up, time and date, and so on. Also on-board is 512K of ROM which contains the standard Amiga Kickstart 1.3 operating system and a File System Handler that conforms to an International Standard for CD devices, thus ensuring that the CDTV maintains maximum compatibility with commercial CD products that may not be specifically designed for the CDTV.

Instead of a floppy disk drive the CDTV has a front-loading CD drive. Unlike the CD player you may have at home it is not possible to load the CD directly into the drive, instead it fits into a plastic holder which is then fed into the front of the CDTV. Commodore is still to decide whether or not to encourage the sale of software already fitted into holders.

The CD can hold any combination of graphics (either conventional Amiga generated pictures or digitised photographs and diagrams), speech and sound (digitised or digitally recorded CD quality), and controlling software. The data capacity of one disk is a stunning 550 Megabytes (that's roughly equivalent to 700 Amiga floppy disks)!

The data is accessed in exactly the same way your conventional CD player works, by using a laser to read the pits burned into the surface of the disk. Unfortunately this is where the major drawback of existing CD technology becomes apparent. The access and read times for CD are much slower than those for floppy disks and seem interminably slow compared to hard disk speeds. On the pre-production model we saw, most wait times were bearable and became tedious only on a couple of occasions. Commodore is confident that it will have drastically improved read speeds by the time the machine is launched.

What about graphics and sound?

Graphics resolution is identical to the standard Amiga, with the same range of 4,096 colours, and one Megabyte of Video RAM. The sound generation facilities are also identical to the Amiga, but the CDTV also has

the capability to output digitally recorded CD quality sound. The capacity of the CD to store sound depends on the rate it was sampled at. There is a necessary trade-off between quantity and quality. For instance, you can store about an hour's worth of CD quality sound (sampled at 44 KHz), and about 14 hours of the worst quality sound (sampled at 6 KHz).

Once the CD is loaded the application starts automatically. Depending on what sort of software you are running, all further interaction with the application is via the remotecontrol pad. All of the software we saw was self-explanatory in this respect.

It has been the most talked about machine of the decade, but probably the most misunderstood. Laurence Scotford takes a long hard look at Commodore's CDTV and attempts to sort out the facts from the fiction.



application for

the CDTV is

CD+G. 'What's CD+G when it's at home?' you

might well ask.

Compact Disc

plus Graphics is

the answer. Put

a CD+G disc

into the machine and not only do

you get a whole album of CD

quality sound,

your monitor displays lyrics

and suitable

images at the

same time!

THE SOFTWARE FACTOR

Commodore is doing all it can to promote software development during these early crucial months, and is actually funding some titles directly. A development system has been available for some time based on the Amiga 2000 with more development tools currently in the pipeline. As Andrew Ball is quick to point out, "the UK's biggest strength is its software community. They are all very Amiga literate." Because of this wealth of talent, developing for the CDTV is not point to be too much of a logistical problem.

The minimum investment to begin developing is around the £5000 mark, but this is money well spent when you take into consideration the fact that CDs are as good as pirate proof! The price of most initial software is likely to be between £20 and £50, depending on the application and anticipated sales, and that's certainly not bad when compared to conventional disk-based software.

New CDTVs will almost certainly come bundled with a Welcome Disk and possibly additional free software — Commodore want to accentuate the 'plug in and accentuate the 'plug in and accentuate the 'plug in and accentuate the 'plug in accentuate the

Probably the most exciting CDTV software is going to be projects involving some cross-fertilisation of skills in different media. When book publishers, musicians, video technicians, artists, and programmers start pooling their respective skills what can't be achieved?

FEATURE

luding text, diagrams, digitised photographs, and sounds, and it is simple to use, even for children at Primary school. There are few subjects that would not benefit from use of the CDTV is some capacity, and now that the National Curriculum is in force it is an easy matter to create educational databases that every school can use.

In higher education the CDTV becomes a powerful research tool. Polytechnic and University students will have access to expert systems and databases which they can crossreference to check up on their own

(iii) CONSUMERS - are the final market, and the most important. The number of uses for the CDTV in the home ranges from an early learning aid for young children, through an entertainment platform for playing sophisticated games to a database unit covering such subjects as gardening and cookery.

What is the software like?

There are currently 46 official titles in development, and at least 25 of these are expected to be ready in time for the launch. They cover home reference, childrens entertainment and education, leisure, and games. Individual titles range from The King James Bible to Advanced Military Systems, from an interactive version of Cinderella to a Cookbook.



GAMES GALORE!

The CDTV is an ideal games platform in many ways (it's disk access speed being the only disadvantage). Huge compilations of existing Amiga games are likely to be quite a popular way forward in the early months. More interesting will be the appearance of either new games or redeveloped existing games that make use of the machines colossal storage capacity. The possibilities for strategy and adventure games in particular are very exciting.

Airwave Adventure The Case of Tiger Media the Cautious Condor

Battle Chess - Interplay Classic Board Games

Defender Cinemaware

Excalibur

Falcon — Spectrum Holobyte Future Wars — Interplay Many Roads to Murder — Ve

Murder Anyone? – Vent Pacmania – Domark Sim City – Maxis

Sherlock Homes, Consulting Detective — Icon Simulations
Snoopy — The Edge
Space Quest III — Sierra On-Line
Thexder — Sierra On-Line
Xenon II — Mirrorsoft

Who will use it?

Commodore see the CDTV as catering to three main markets, each of which will want to use it in completely different ways:

(i) BUSINESSES - will find use for it as a training tool. The simple user interface will allow employees to easily explore databases covering all aspects of the company they work for. It will be a simple matter for them to highlight quickly the areas they are weak on while skipping past those they are already familiar with.

The CDTV also makes an ideal Point of Information terminal. Set up so that customers can access them, one or more CDTVs can hold a variety of

information on the company's activities and services. Ultimately we may see customers with CDTVs at home using them via a modem as a direct link to the companies they are dealing with. Imagine, for instance, having a catalogue on disk. This could hold price and size information as well as several static colour pictures of each item. Once you had made a selection it would be a simple matter to transmit your order down the phone-lines direct to the catalogue company.

EDUCATIONAL ESTABLISH-MENTS - will find hundreds of uses for the CDTV, which is an ideal teaching medium. It can hold huge amounts of easily cross-referenced data inc-



Xenon II is one of the first games to get the CDTV treatment more graphics, better sound - no doubt there will be many

We looked at five of the titles in development:

A Bun For Barney

(Multimedia Corp)

An interactive story for young children. It tells the story of how Barney the Bear sets out to enjoy a quiet lunch (his iced currant bun), but ends up encountering lots of other creatures. The story has animated illustrations and the text is shown on screen in large easily readable type with narration by Tom Baker. Children interact with the story via a wand which can be moved around the screen to point at objects and set off additional animation. The wand is also used to turn the page when the child is ready.

Dr. Wellman, Family Medical Advisor

(Digita)

An example of the sort of home database we can expect to see forming a substantial part of the available software for the CDTV. A wide range of medical topics can be accessed providing information on everything from vaccinations required before travelling to certain countries to alternative medicine. most entries have illustrations and spoken commentary.

The American Heritage Encyclopedic Dictionary

(Xiphias)

A powerful reference tool that holds encyclopaedic information on a wide range of people, places, and landmarks. Searches can be conducted from keywords, or even parts of words. Once found, you can have the entries spelled out or read to check pronunciation. All of the entries are extensively cross-referenced, and the CDTV keeps track of your searches making it easy to backtrack.

Time Table of Science & Innovation (Xiphias)

An educational/reference tool which holds a comprehensive range of information on Science and Technology from the beginning of recorded history up to the present day. Information is presented both visually and aurally, and, once again, the entries are extensively cross-referenced.

World Vista Atlas

(Applied Optical Media)

Another superb example of the power of the CDTV. Not only are maps of all the countries in the world stored on the disk, you can also reference maps of most of the major cities. Once you have accessed a particular country you can call up digitised colour photographs showing examples of the landscape, examples of music, and political, geographical, and social details. World Vista Atlas is going to be an extremely useful educational tool.

What next?

As impressive as the existing CDTV is, there's more to come. One of the terms that's been bandied about over recent months is Full MotionVideo (FMV). The trouble is, not a lot of people know what it means. Full Motion Video is the ability to display complete frames of video data at the correct rate (50 frames per second on a PAL system). FMV is not currently available on the CDTV. It's not available because there are two problems. One is that the hardware isn't quite up to it yet, and the other is that manufacturers of CD equipment have yet to come up with an internationally agreed standard for FMV, and individual parties, like Commodore, are understandably a little hesitant about introducing it until that agreement comes into force. Hopefully FMV should become a lot more than flash jargon in a couple of years or so.

Once you've got your basic CDTV (which you will recall looks nothing like a computer), you can plug lots of things into it to make it look like a computer. There are both Centronics (Parallel) and RS232 (Serial) interfaces for hooking up printers, and communicating with other devices. You can plug in a standard Amiga floppy disk drive (which will only be of use if the software supports it). Interestingly there is also full MIDI support, which should make for some interesting music packages: Playalongamax perhaps? What an awful prospect!

One feature you won't find on an ordinary Amiga is a smart card slot. This accepts a credit card sized magnetic device which is able to store small amounts of data permanently. This will allow the user to take information about their use of applications away from the machine. For instance you could store positions of useful entries in a database so that you could access them more quickly the next time you switched on the machine, or keep track of your score in a game or position in an adventure game.

The beauty of this system is thatyou can stop working on one CDTV and carry on from where you left off on a completely different machine by transferring the smart card.

Another slot that greatly increases the potential power of the CDTV is the Intelligent Video Slot. This has been designed to accept

devices like Genlock which allows signals from the CDTV to be mixed with video signals from other sources. This opens up a whole vista of possibilities for combining video footage with text and commentary controlled by the CDTV

If you are an Atari owner then you are obviously going to be interested in the CDTV as either an additional piece of hardware or as something that suits your needs better than your existing machine. Amiga owners, on the other hand, will be delighted to know that Commodore is currently planning a bolt-on CD system for the standard Amiga, which will be a cheaper option for those wanting to explore multimedia. Any future CD machines from Commodore are going to be downwardly compatible with the existing machine so upgrades will not entail a change of software.

In Conclusion

The CDTV is a very powerful and exciting tool, but its success will depend largely on the availability of quality software. Currently the machine seems to be attracting a lot of interest from third party developers, and that can only be a good thing for the consumer. Commodore's problem, now that it has the machine up and running, is how to convince the general public of its worth.

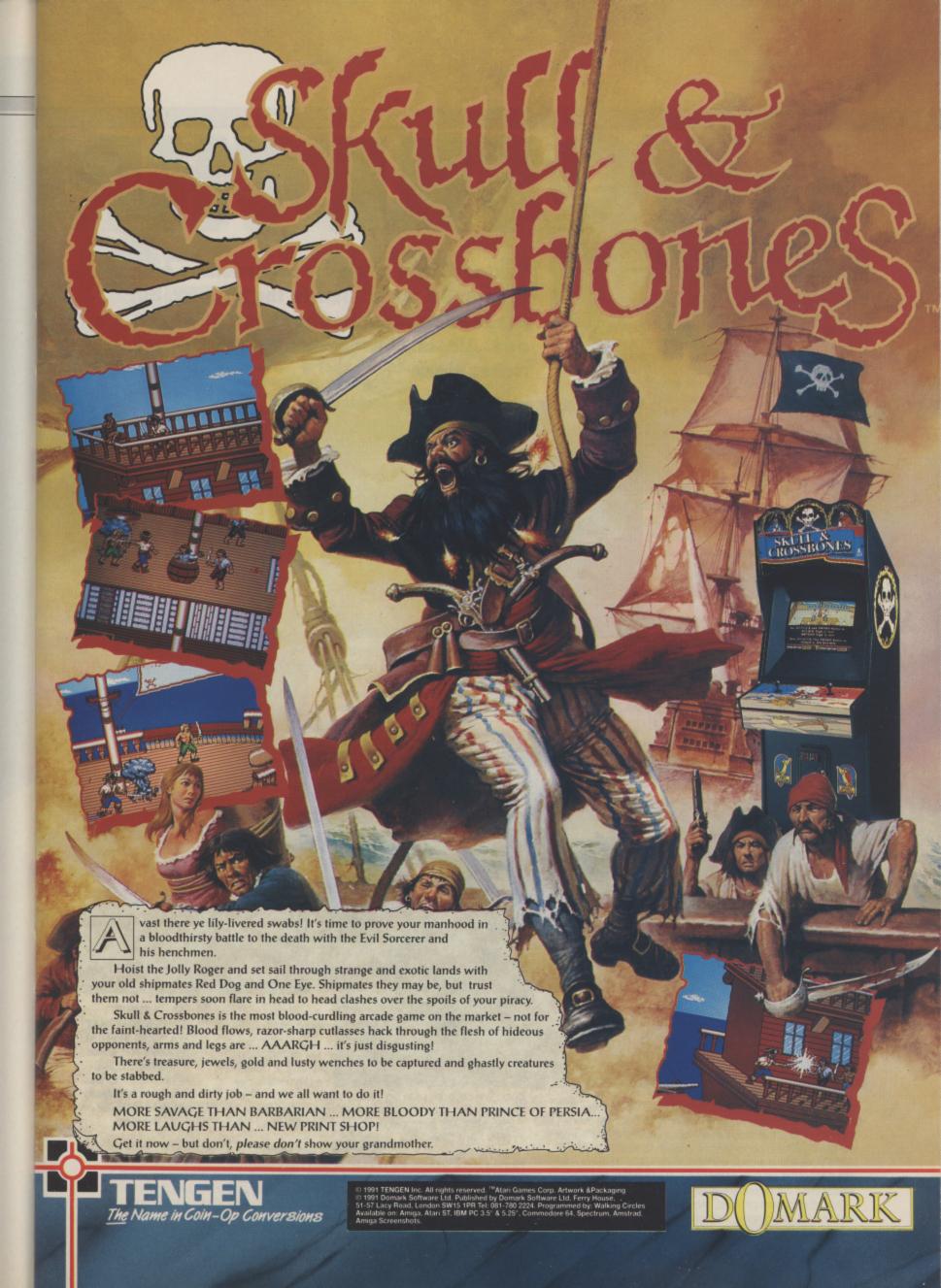
"The CDTV," says Commodore's PR man Andrew Ball, "has to be perceived as something as simple as the next generation of CD player. People genuinely don't know what it is or what it is capable of. The key to its success lies in the software: every user is going to have his own little software niche."

The difficulty is in convincing consumers that the CDTV "isn't an accessory to a child's bedroom", but rather something that the whole family can use. During the first year of the machine's life demand is going to outstrip supply anyway, so this period gives Commodore an opportunity to pave the way for the mass sales that need to follow if the CDTV is not to lose its advantage as the first affordable multimedia platform.

One thing is certain: CD technology is going to continue to play an ever increasing role in home entertainment. Whether the CDTV is going to be the most successful player in that revolution remains to be seen.



The CDTV in all its glory. It may look like a common or garden CD player, but it's a hell of a lot more...



before that particular game hit the shelves.

Empire Strikes Back f or Domark.

went on to become Artronic).

stem-eyed and strong-minded Northern programmer. It was he who guided the team through early projects such as the coin-

op conversions of the now-legendary Star Wars and The

However, by the Summer of '88, with success on its

doorstep and Andy Craven now spending much of his time chained to a development system, it was time that Vektor

Graphics had a business manager. That man was to be John Lewis, who had previously been with Cascade Games (which

HE PRODUCT THAT PUT THE NAME VEKTOR GRAFIX on the lips of 16-bit games players everywhere was undoubtedly Activision's impressive multi-plane flight simulator Fighter Bomber, but the company's impressive history began long Vektor Grafix has always been very much led from the front by its owner and chief creative talent Andy Craven, a bearded,

Vektor Grafix is widely regarded as one of the top 3D specialists in the country, but the road to fame has not been an easy one. Alastair Swinnerton relates its rags to riches story.

Shortly afterwards the company won the coveted contract to produce Fighter Bomber for Activision, 1 WAVE for an allegedly record set of advances. Things were certainly looking up. Unfortunately life wasn't all sunshine and roses for long. The project was hampered by delays which caused financial complications. This project caused so much frustration that when it was finally released to general acclaim, Lewis decided to call it a day. Meanwhile, back at the ranch, Craven decided it was time to do a little rationalisation of resources, pull in the belt a little, curtail the world domination for a while and get down to some serious game producing. The team's next project, Killing Cloud,

> STAR WARS AND THE EMPIRE STRIKES BACK, converted from the Vektor Grafix's first masterpieces -

workload includes XF-50, a hyper-realistic CHINE FOR RES space-based flight simulator, and Death Or Glory, an across-the-eras piece that simulates everything from World War I to



popular Atari coin-ops, were two of and a small taste of things to come.

What makes both these games interesting is the amount of artificial intelligence packed into them. Craven explains: "A long time ago we realised that the future of flight simulation was heading towards war-gaming, with more strategy and gameplay. At that time the publishers weren't too sure about this, but with the advent of Midwinter, Conflict Europe and so on, they soon began listening.

a futuristic 3D action/adventure game

enthusiastic noise even before its completion. So what else is happening at Vektor's

company more critical accolades when it was released on the

Image Works label. Then, as we reported back in Issue 29, its

current simulation, Space Shuttle, has already caused a lot of

with simulation aspects, gained the

Quite a lot actually. The current

Leeds offices?

the Falklands.

Despite having a wealth of product in the pipeline, and like any software

developer that wants to survive the recession, Vektor has realised that computer games can't be the only outlet for the team's creativity. Perhaps more importantly they have recognised that the games and film industries are now inextricably linked.

With the onset of vastly increased memory capacity (especially with the imminent availability of affordable CDbased computing) more and more detail is becoming possible, and computer games will have to become even more like interactive films if they want to hold the attention of the buying public: no longer is it enough to turn a film licence into a 2D scrolling arcade conversion lookalike. Consequently, interactive films are one of the areas of expansion that the Vektor crew are currently investigating.

One of its current projects, Mechwarrior II (a version of the well-known board game, Battletech), uses a new in-house

very detailed backgrounds. It is not such a giant step from this to the sort of realistic 3D human figures that would populate an interactive film.

Such diversification requires more than just development money though, it needs a greater understanding of potential future requirements: not all projects give an immediate payback. The cartoons seen here are an example of this. Initially drawn by John Guerin, one of Vektor's three artists, they inspired Andy to commission a full-length promotional comic strip for Killing Cloud.

Another pie which Vektor has its fingers well and truly dipped into is SNASM, the popular development system which it designed in conjunction with fellow Yorkshire team Realtime Games under the 'Crossproducts' banner. This is rapidly becoming an industry standard 3D tool

In fact, the maxim that states 'if you want something well

A FLIGHT SIMULATION THAT FEATURED SEVERAL PLANES and some impressive 3D, Fighter Bomber was the game that really put Vektor Grafix on the map.

LUNG CROWD



VEKTOR GRAFIX'S
ARTISTS had an opportunity to show off their skills in the Killing Cloud comic.



ONE OF THE OBJECTS from Vektor Grafix's most recent game, Killing Cloud. The 3D routines in this game are notable for their ability to handle curves.



WHEN VEKTOR PRODUCED
Fighter Bomber,
Andy Craven
took flying
lessons to give
him a better
idea of how
aircraft really
felt to fly. As
this cartoon
shows, he may
initially have
found civilian
planes a little
disappointing...

D KTS HOG DOD

done, do it yourself' seems to have been taken to heart by Vektor Grafix: as well as SNASM and the articulation editor, it has sprite animators, parsers and a whole host of development tricks to keep it ahead of the field in 3D.

Its newest and cleverest piece of programming wizardry is a little gadget called COCO. COCO is basically an artwork translator which takes 256-colour screens and converts them automatically to 16-colour versions, or vice versa, as well as handling a whole host of other formats. As if that weren't impressive enough it also compresses files.

Then, of course, there's Virtual Reality, the current industry buzz-word, and something which Vektor is certainly not ignoring. Since it was first mooted as a games medium some two years ago, VR has taken the public imagination by the throat. The timescale of 10 years until commercial viability is attained has been reduced drastically too.

If things keep on at this rate, the very term 'computer game' may soon need redefining. In fact this new media will be neither film, TV, video or computer game, but a brand new entertainment media, and Vektor is determined to be there when it happens.

THE VEKTOR
GRAFIX TEAM in
their Leeds
office, with
Andy Craven
third from the
left.



TENTS



Lynch's sci-fi epic Dune is doing.

36 MIRACLE PLAYS

Are you a budding Tchaikovsky? Can you play like Liberace? If not, Mindscape's latest little toy could be just for you. Kati Hamza tinkles the old digitised ivories and sings for her supper.

39 MY IDEAL COMPILATION

Danielle Woodyatt, US Gold's PR person extraordinaire, tells us what she'd like to find in her gamesplaying cocktail and relates more than her fair share of sticky moments.

40 COMPETITION

You know how you always wanted to own a top of the range Nikon camera? Well now your dreams can be a reality thanks to the folks at Sierra!

43 REVIEW

It's role-playing city this month as we cast our critical eyes over Shadowlands, Black Crypt, Abandoned Places, Leisure Suit Larry V, Willy Beamish and many, many more. But don't worry all you action freaks, we've

plenty to keep you occupied, such as Dynablaster and 4D Sports Driving!

74 BUDGET

The best of the

cut-price bunch,

once again

taken

through their paces by our own master of the money–savers, Jools Watsham. This month: go fishing in Monty Python's Flying Circus, go racing in Ivan 'Ironman' Stewart's Super Off–Road Racer and go crashing in Team Suzuki.

76 ARCADES

A run-down of all the latest coin-op corkers. The man with the loose change, the extra lives and the hydraulic attachments is John Cook.

79 DEMOS

Another month, another chance to catch up on all the very (and we do mean very) latest (and we do mean latest) Public Domain software (and we do mean elephants).

82 US GOLD COMPETITION

The Bonanza Bros might be into hookey gear, but rest assured we ain't. All of our top-quality designer radios are off the back of a totally legit lorry. But just in case anyone asks, you didn't get them from us.

84 TIPS

Everything you ever wanted to know about Populous II but were afraid to ask, more RoboCod tips than you can shake a dead fish at and wartime strategy for Battle Isle make up the core of Brian's control centre this month.

98 NEXT MONTH

Great news about Lucasfilm's greatest project ever and announcing the most totally awesome competition ever, it's the next month page (and it's not silly either)!



GAMES FEATURED THIS ISSUE

4D SPORTS DRIVING Mindscape (Review)	
ABANDONED PLACES Electronic Zoo (Review)	
THE ADDAMS FAMILY Ocean (WIP)	
BEAMISH Dynamix (Review)	
BATTLE ISLE Ubisoft (Tips)	
BIG RUN Storm (Review)	
BLACK CRYPT Electronic Arts (Review)	
DUNE Virgin (WIP)	
DYNABLASTER Ubisoft (Review)	

HARPOON THE MED CONFLICT 65

Three-Sixty (Review)

INDY HEAT Storm (Review)	
KID GLOVES 2 Millennium (Review)	
LEISURE SUIT LARRY 5 Sierra (Review)	
THE MANAGER US Gold (Review)	

Electronic	Arts (Review)	

Licetronic Airts (Meview)	
POPULOUS II Bullfrog (Tips)	
SHADOWLANDS Domark (Review)	

Millennium (Review)

WIN A LUXURY YACHT

IN THIS EASY-TO DOMARK/TENGEN COMPETITION

ANCY A FAST-MOVING CAREER? Well you could be in luck, because the way Tengen sees it, the job of the future will be working for a futuristic DHL-style courier — only instead of delivering components and documents from one side of the world to the other, your job will be more along the lines of taking secret packages on a death-defying mission through enemy lines.

Following an illustrious line-up that includes such coin-operated notables as *Hard Drivin'* and *Klax*, Tengen's latest, *Hydra*, puts you at the wheel of a high-powered, heavily-armoured Hydracraft, powering your way through nine levels of action in an effort to deliver those all-important packages.

As ever, the conversion is being brought to you by those clever coding chappies at Domark, who hope to recreate exactly the coin-op's fearsome line-up of enemy boats, jet-skis, zeppelins, choppers, fighters and hovercraft all coming at you against a digitised background.

But for those of you who can't wait for Hydra to make it to your screen, why not get in a little fast-boating practice by taking part in this easy-to-enter competition?

Domark is offering the fabulous 'Christina' a 1/24 scale remote-controlled pleasure yacht (so realistic that it's even got a fully-working bilge-pump!) to the lucky winner, but not only that, eight runners up will each receive a 'Dolphin'! Slightly smaller than the Christina, the Dolphin is a 1/30 scale recreation of a pleasure boat designed for use in pools and ponds.

So if you fancy a life on the ocean wave, simply answer the following three questions, and send your entry on the back of a postcard (or sealed envelope) to Watery Winner, The One, EMAP Images, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU, to arrive no later than May 9th 1991.







- 1. Which of the following coin-ops was also converted to computer by Domark?
- a) Escape From The Planet Of The Robot Monsters
- b) Golden Axe
- c) Super Hang-On
- 2. Which previous Domark game also featured water-based shooting action?
- a) Spitting Image
- b) MiG-29 Fulcrum
- c) Live And Let Die
- 3. Which famous coin-op hardware company is responsible for the Tengen range?
- a) Taito
- b) Bally
- c) Atari

THE SMALL PRINT

The editor's decision is final and correspondence will be entered into, winners will be published in a future issue of *The One*. Employees of EMAP and Domark (and their relatives) may not enter. No cash alternative will be offered in place of any of the prizes.

No PC Graphics Here.

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REVIEW

PROJECT Air Duel

PUBLISHERMicroProse

AUTHORS

Glyn Williams (Design and code) Martin Moth (Project management and additional design)

October 1990

RELEASE August 1991

Gordon
Houghton
dons his
flying
jacket,
starches his
scarf and
samples
high noon
at high
altitude.

FLYING TON

Programmer on the rebound meets software house, they fall in love and spawn a child. In this case the programmer is Glyn Williams, and the gleam in his eye was a 3D dogfighting game called Fokker. After experiencing some difficulties in his relationship with Activision (for whom he produced Warhead) he turned to MicroProse, who gave life to his project and allowed it to grow. Together they christened the new, improved version - Air Duel.

A combination of fighter aircraft and

A combination of fighter aircraft and the MicroProse tag usually means one thing: an in-depth bells-and-whistles combat simulation. But that's not the case this time, as project manager Martin Moth explains: "You can't really term it a simulation, because there isn't enough happening at ground level: while the world you're in is realistic, it's not totally accurate. It's also not mission-based, it's simply a contest between two aircraft - you and the enemy."

two aircraft - you and the enemy."
Further evidence of this arcade-style approach is its planned appearance on the MicroStyle label - Moth sees it as similar to previous releases under that flag, such as RVF Honda and Stunt Car Racer: "There are elements of realism in there to make the gameplay fun, but the basic aim is to get up, shoot the enemy, and get down again."

In principle it's similar to Air Combat,

one of Atari's first ever coin-ops, released in the late 1970s, where a variety of ancient and modern planes with equal weaponry duelled for supremacy of the skies. Add an extra dimension, switch to firstperson perspective and create realistic flying conditions, and you've got the essence of Air Duel.

There's a quartet of scenarios

featured - two World Wars, the jet age and outer space - the landscape of each designed to convey the atmosphere of the period. For example, the World War I scenario is mostly made up of grey tones, for that genuine 'early morning over the Front' effect.

The combatants in this first duel are the core of Glyn's original game: a Fokker DR1 Triplane and a Sopwith Camel. The World War II backdrop is the Pacific Islands, switching the action from land to sea and starring a Mitsubishi A6M Zero versus a F4F-3

ONE CONCESSION TO REALISM is that all of the aircraft feature accurate flight characteristics: it will be much easier to stall and more difficult to gain height in this WWI Fokker Triplane than it would be in the Wildcat, and the F-18s can indulge in vertical climbs and fancy manoeuvres. One thing that may surprise MicroProse fans is that this will be a purely apolitical game: the Triplane, as you can see, has no nationality markings. This decision to exclude political details also results in a faster screen update and a more manoeuvrable plane.

TO FREE WILLIAMS from some of the spadework of design, Moth is currently modelling each of the six real and two imagined aircraft on a computer. The process begins with original drawings which he converts

aircraft on a computer. The process begins with original drawings which he converts into a series of points and faces for the front, side and top views, all on graph paper. These are then transferred onto a PC, with each design taking about 10 days to complete. Because the nature of the game keeps the land detail to a minimum, there is more room for detail on the aircraft themselves. Once the graph paper version has been transferred to the PC, it undergoes Binary Space Partitioning: this is a way of depth-sorting all the polygons, so that you only see the faces you are meant to see. Once the colours and the x/y/z coordinates have been checked, the finished aircraft design can be downloaded onto Glyn's machine.

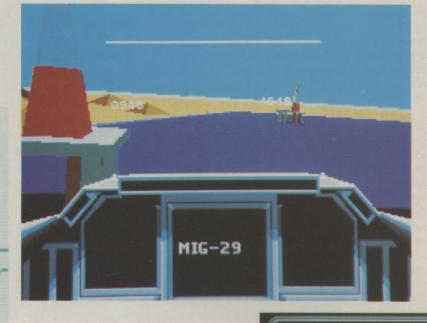
Grumman Wildcat. However, if you prefer the roar of turbines and the smell of hot metal, the present day scenario features a McDonnell-Douglas F-18 Hornet and a MiG-29 tussling over the Gulf. Then there's space, the final frontier, a riot of space stations,

girders, and two (as yet unspecified) combat vehicles.

Out-and-out doglight games are a rare breed - Martin Moth can only recall a couple of noteworthy efforts: the classic C64 Mirrorsoft title, Spitfire 40, and Image Works' vector-based



GHT



TO HELP YOU ORIENT YOURSELF in the sky, Air Duel incorporates reference points such as the sun and clouds, and a natty little 3D cueing system in the cockpit. This is actually an arrow borrowed from the F-15 arcade machine, which changes shape so that it always points towards the enemy. For example, if the arrow is squat and pointing upwards, the enemy is straight ahead; if it's long and pointing down, the enemy is behind you.

0143

IN TWO-PLAYER MODE, the action can be displayed in three ways. You can link two machines together, producing the same full-screen effect as solo player mode, or you can have two players on one machine and split the screen either horizontally or vertically. Contests will simply be a case of destroying the other player over a predetermined number of games.



Sky Chase: "Sky Chase worked because it was so fast and playable, although it would have been nice to have had polygons. Spitfire 40 had polygons, but it was too slow." The aim with Air Duel is to achieve a

The aim with Air Duel is to achieve a compromise of realism and playability. The key word is 'chuggy': "You can get down almost to chuggy; but there's a fine line between chuggy playable and chuggy unplayable. You want responsiveness without having to think about it."

One of the most vital aspects of any one-on-one game is the difficulty of the simulated opponents, a factor which Moth and Williams haven't overlooked: "The quality of computer combatants will vary according your ability. Every time you achieve success the computer analyses your performance: the better you get, the smarter the opponent you face."

However, this difficulty won't be

However, this difficulty won't be graded according to the scenario: you'll be able to choose any of the four combat scenes from the options screen, and each will initially feature similar conditions. Do well in single-player mode and your achievements are saved to disk. Typically, the computer

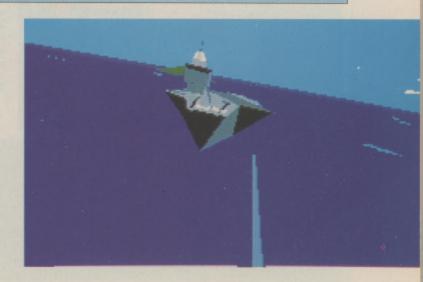
records the terms in which you achieved a high score, so that your tally will be accompanied by information that you were a novice pilot with unlimited fuel in realistic flying conditions.

realistic flying conditions.

This leads to the range of options already penned in. The basic elements include single and two-player modes - with either player controlling either aircraft in any scenario - and realistic or arcade-style flight characteristics.

These two flight modes have been with the project since its incention: Williams

These two flight modes have been with the project since its inception: Williams always intended to have accurate controls for flight sim buffs and arcade controls for the fast food brigade, where specific joystick actions lead to



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THE ONE

manoeuvres such as rolls. MicroProse is also considering including limited and unlimited fuel supply options, optional navigation aids, rewards for stunts and other bonuses. The point of all this is that if an expert pilot plays a novice, a system of handicaps makes the fight fairer.

The flight mechanics are currently in development, a compromise of Williams' programming and Moth's own flying experience. Moth is an old hand with MicroProse's very own plane, a four-seater Piper Warrior. Flying an aircraft is actually quite simple," he points out, "the difficult part is learning the instrumentation and rules." This experience has helped shape Glyn's flight model, which was initially too sensitive to joystick control, and had an autolevelling function: "It effectively restricted you to driving

around on one level without using the verticals."

The ultimate criterion is playability, as Moth explains: "It's all down to speed. Masses of depth and superintelligent enemies would detract from the action. One of the interesting features we discovered about Dynamix' Red Baron was that when you go into combat it cuts out about 75 per cent of the ground detail. All you really need when you're fighting is a reference horizon and a few features - we hope you won't have time to stop and admire the scenery."

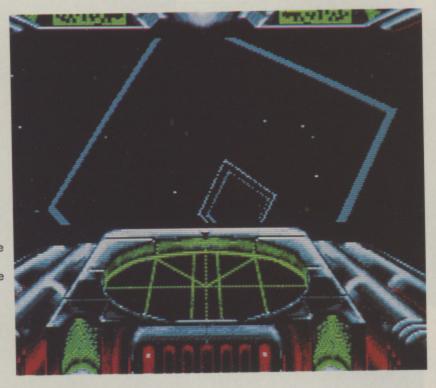
JUGGLING THE DEMANDS of frame rate and realism is one of the key problems in Air Duel, more so than in most flight games because your success relies on flying prowess rather than high-tech weaponry.

MicroProse hopes to achieve a minimum final running speed of six to seven frames per second - at the moment, with debugging routines in place, it's running at around three to four. Simplification is the answer: there will be a maximum of 16 colours, and in two-player (split-screen) mode, a lot of the detail will automatically be removed.

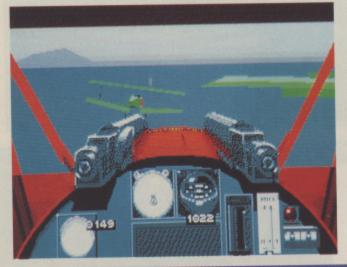
The need for speed wasn't the only playability problem to be solved: if the scale of the aircraft was accurate, most of the time you would only see a dot on the horizon because the screen resolution isn't fine enough. As a result, from the cockpit viewpoint will the planes are approximately eight-times their normal size. However, when you

all the planes are approximately eight-times their normal size. However, when you switch to any one of the external views, the scale reverts back to normal - so that you don't, for example, have an aircraft that appears to be half the size of the carrier from which it is launched.

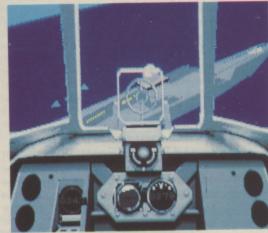
One final key feature which sacrificed realism to arcade action is the plane's shadow. This is intended to give an impression of height, and always appears in front of you, whichever direction you fly in and wherever the sun is in the sky.



AT THE MOMENT THERE ARE DIFFICULTIES with the reference points in the off-world scenario. The dots you see here are intended to give some idea of direction in 3D space, but will almost certainly be changed "probably to a 3D grid." There are also plenty of atmospheric details to be added, including huge girder structures, shuttles, docking stations and MMUs (Manned Manoeuvring Units). Space combat presents interesting possibilities for flight modelling: interia will play a part, so that transcriptions. that turning corners could be a case of 'skidding' as your craft rotates, and you will also be able to reverse at the same speed as you move forwards. Each craft will be launched from a space station, either head-on or from remote points, in the playing area. Design details haven't been finalised, either internally or externally, though Moth favours an Elite-style display and a green glow for the instrument panel.



IN KEEPING WITH THE PURE DOGFIGHTING elements of the action, there isn't a vast array of high-tech weaponry available: machine guns appear in the two World Wars and present day scenarios, missiles appear in the present and laser bolts and plasma cannon turn up in the space age. There will probably be an option to replenish or even increase your firepower by performing stunts. Shooting down an aircraft is appropriately spectacular: it bursts into flame, smokes and then explodes, with plane parts flying everywhere. There should also be a replay option after a kill which cuts to an external view of the aircraft and relays the final few fatal seconds.

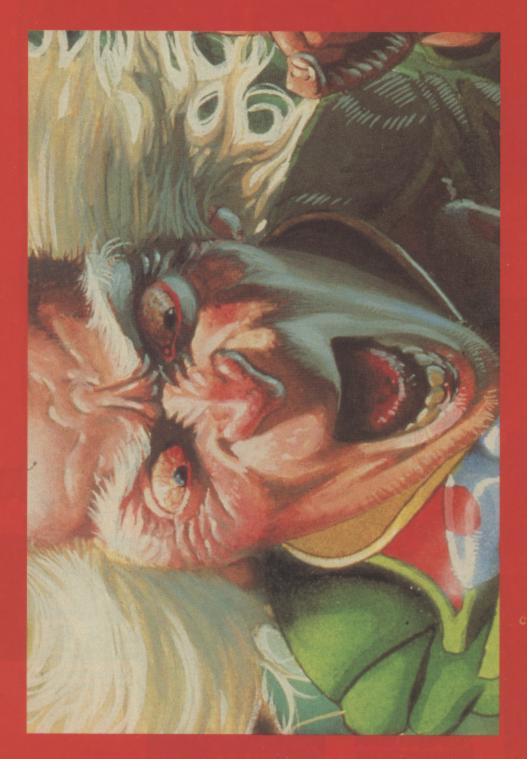


GROUND OBJECTS will be kept to a minimum in the heat of battle, but they will be included in other aspects of the game.

For example, you will be able to watch the
Wildcat launch from its carrier, and there will be plenty of islands and runways to land on, bunkers, bridges and hangars to destroy or fly through, and even features found in the F-15 coin-op, such as oil-rigs and refineries. As well as being decorative, you could opt to turn them into stunt objects: for example, you could decide that flying under a hangar would immediately refuel the aircraft, or simply gain you extra

GLYN WINS HIS WINGS

GLYN WILLIAMS HAS AN ECLECTIC TASTE in computers: as well as mastering all of the 16-bit machines he's digested a Wang, an Apple, a BBC, and a C64. His first efforts were all for the C64: an unreleased helicopter game followed by Cholo (for Rainbird) and a conversion of Starglider. Last year he produced the fruits of two years' labour: the space flight-cum-alien invasion epic, Warhead. Not a man to twiddle his thumbs when there's a Fokker to be flown, he also plotted his current project, which makes use of many of the 3D routines found in Warhead.





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GAMES





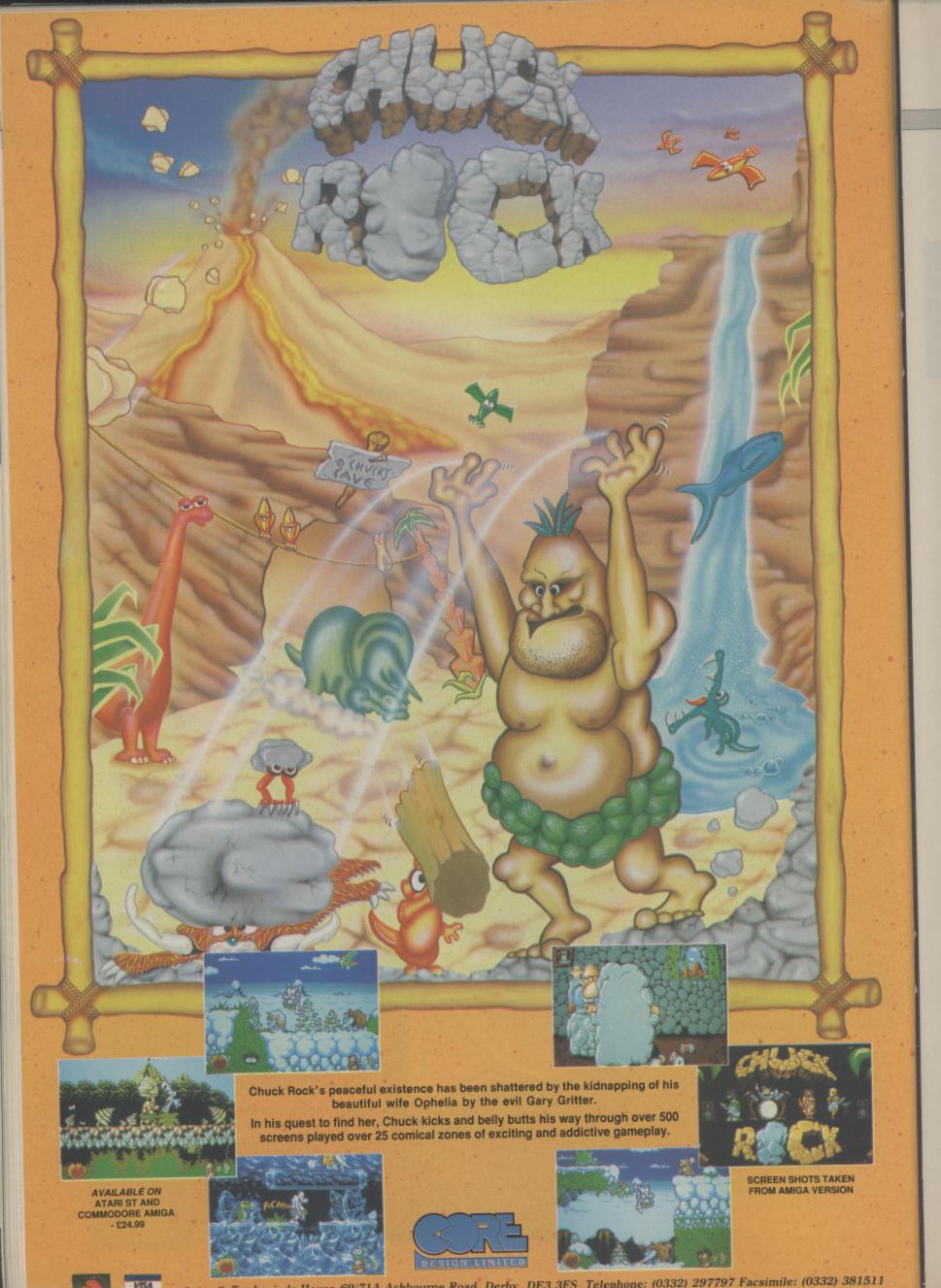














HEN THE TOP-CLASS future sports extravaganza V V Projectyle catapulted Eldritch The Cat to stardom last summer, the team consisted of two men and a couple of computers. These days The Cat has bigger fish to fry. In the last 12 months Eldritch has acquired two new directors, moved offices, recruited a handful of staff, lost two directors and blagged software contracts from nine different publishers. Only one of the original twosome - Steve Wetherill remains: his sometime partner Marc Dawson is currently financing marriage and mortgage as project manager for educational publisher Database. The other Cat to leave the litter was Stefan Walker who's since become a full-time employee of Electronic Arts.

Top on this month's list of imminent

Top on this month's list of imminent Eldritch projects is Millenium's Tentacle - a horizontally scrolling shoot 'em up with a spring in its tail.

At first it sounds like the usual 'aliens threaten to eat babies and mash your world in 24 hours' scenario. In this case though, the vehicle charged with positioning a series of time pods and blasting seven shades of slime out of everything in between, is no bog-standard fighter plane. What we're dealing with here is a tentacle craft . not only one of the most deadly weapons that ever mutilated mutant organisms, but also one that's kitted out with a smart set of springs or tentacles just right for spanning gulfs



THE DESIGN FOR THE ORIGINAL MAIN SPRITE was vetoed by Millenium. "Basically they took one look at it and said that it reminded them of an earring."

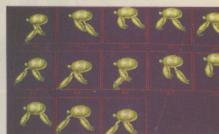
and grabbing hold of the most treacherous terrain.

Control is a question of twisting the joystick to increase the momentum of the craft's spin. With a bit of practise the wonder-machine can be twisted right from one corner of the screen in to the other. Mark McCubbin,



HERO SPRITE MARK 2 is a massive 48x48 pixels big. "Heroes are usually 24x16, just little spaceships. We thought that looked a bit weedy, so we expanded the size."

IN ALL, THERE'S A GRAND TOTAL OF 150 DIFFERENT ANIMATED ALIENS to kill, the biggest, a giant elephant, around 160x128 pixels large. Small creatures fill in the gaps between mega-alien bashing and are designed to link into puzzles.





Tentacle PUBLISHER Millennium

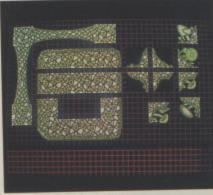
PROJECT

AUTHOR
Mark McCubbin
(Design, Coding,
Project
Management)
Jimmy Savage
(Graphics)
Martin Calvert
(Graphics)
Mark Jones
(Graphics)
Dick Splash
(Graphics)
Steve Wetherill
(Sound)
Tim Wright
(Sound)

INITIATED August 1990

RELEASE June 1991

WITH THE
EXCEPTION OF
CREATING OCCAI,
perfecting the
movement of the
hero craft took by
far the longest
chunk of
development time.
"I just couldn't get
the springs right."
explains Mark. "I
had a mental block
in actually
programming it, so
in the end
everybody had to
chip in and help
me out." This
picture is taken
from an early
demo.



THE LANDSCAPE BLOCKS for each level are designed according to the themes of eight chosen regions: a dinosaur world, a fantasy land, a Roger Dean universe, a Beast 2 environment, a volcano stage, a Tentacle maze, a metal world and one still to be defined. During level-design, the inhouse map editor allows blocks like this one to be pushed and shunted about at

programmer, director and chief designer elaborates: "Originally it was intended for the springs to be there all the time but it was difficult to design interesting puzzles around it." Instead he opted for a compromise. Tentacle control alternates with continuous scroll sections in which the screen moves around the hero Blood Money-style.

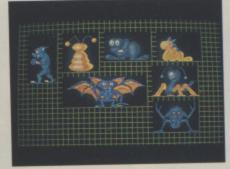
The idea hit McCubbin, whose previous projects includes the ST conversion of Shadow Of The Beast, practically by magic. "It sounds corny, but I bought a new pen and this was the first thing that came into my head. I just wrote it down - I don't know why I came up

with it." Days later he suggested it to Millenium. "The game spec was just a twopage scrap of paper with a few little drawings at the side, but they bought it. We don't

normally sign games on the basis of scraps, but Millenium wanted to sign a project with us and Tentacle just looked right."

With the exception of a couple of major graphical overhauls, the results so far have followed the original concept to the letter: eight worlds stuffed with giant monsters, a bigger than average hero sprite and 12 mega-meanies plus an arsenal of weapons to each level.

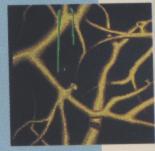
All of those graphics (including an extra-long intro sequence) may add up to one hell of a three-disk program. What makes it possible is the allsinging, all-dancing Eldritch in-house development system. Dubbed Occai (pronounced Och Aye) for no better reason than the fact that Mark



WHEN WE FIRST SENT THE GRAPHICS to Millenium they said, 'Make them mean', so Jimmy drew teeth on them all. Then he realised that isn't what they meant." For Jimmy Savage, nowt but a schoolboy Jimmy Savage, nowt but a schoolboy before he began drawing pictures for The Cat, Tentacle has been a personal learning process. Early practice graphics like this called for "some seriously drastic changes,"; these days he's a veteran at producing exactly the kind of fantasy sprites Mark McCubbin wants. GRAPHICS

Tentacle's graphics, the responsibility of Jimmy Savage, Martin Calvert, Mark Jones and Dick Splash, are heavily influenced by their collective heroes: Rodney Mathews, Roger Dean and Tim White. Inevitably, this means there'll be certain resemblances to Psygnosis' distinctive graphical style but for McCubbin and Wetherill, this is pure coincidence. "Everyone"

but for McCubbin and Wetherill,
this is pure coincidence. "Everyone
thinks it's a Psygnosis game at first,
but we haven't copied Psygnosis we just read the same books as
they do: Last Ship Home by Rodney
Mathews and Chiaroscuro by Tim
White. Reflections' graphics are
very popular, but they're not the
only ones who like that style. Mark Robinson just
happens to draw in the same kind of style as
Jimmy Savage - and that just happens to be a
Rodney Mathews, Roger Dean kind of style."



BIZARRE, MEAN AND UGLY. The animation designs for flies like this one comes straight out of Jimmy Savage's head. "I just look at a still icture of a Tim White creature and imagine how it moves.

THE TENTACLE SHIP'S ULTIMATE WEAPON is a giant spinning star and bullet extravaganza which hasn't been completed yet. "We're trying to make all the

weapons really big so they look impressive." enthuses Mark McCubbin. There'll be 12 different types, everything from plasma bombs to lasers and a boost button to determine the strength. Finding out exactly how well each weapon works against a specific alien will all be part of the puzzle. An unusual feature is the ability to switch between

any of your four available craft at any time. Each can be equipped with its own collectable hardware: any weapon you've already got is automatically assigned to one of your reserves.

McCubbin is a Scot, this was begun as an engine exclusively for Tentacle, then expanded to cover the development of all current Eldritch products. Asked to describe it, very, very good." In other words, it's a language which allows several programmers to code a game simultaneously on several machines. "Someone can program part of it on a PC and part of it on the ST and it'll work on both machines." The same applies to Amiga and Sega

MegaDrive data, the net result being that development time is cut down substantially

Steve Wetherill chips in: "It's really an animation and movement control language with lots of bells and whistles tagged on." Initial development is carried out on PCs using SNASM. "To make Tentacle work on another format, all the Occai code stays the same - it's only the graphics handlers that need changing. The game logic is already working fully."

Occai, which also sports some pretty

smart data-crunching capabilities, is constantly being updated and already into version 2.23. "And that's a lot of versions." In theory they should all be backwardly compatible so that old code never becomes obsolete. In practice it doesn't always work out quite that way. McCubbin: "We're not exactly popular when we use something in a new version that they have to change all the code for, but so

far it's only happened twice."

By now, the programming spadework has been more or less completed. All that's left is to finalise the graphics, fine tune the hero craft's handling and implement the level designs. Meanwhile other Eldritch projects are vying for attention. Expect to see The Cat's footprint on (among others) a superhero exploit for Electronic Arts, System 3's revamped Myth and Elite's coin-op conversion of Cavemen Ninja over forthcoming

SOUND

When you've got 150 different complex sprites to process there isn't much room left for elaborate sound However, a series of atmospheric Tentacle effects designed to enhance crucial parts of the action are currently being programmed by Steve Wetherill and Tim Wright.

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They've even thought about the variable

such as Atari and Commodore. At only £299 recommended retail price for the P20 and £399 for the wide carriage P30, with so many professional office printer features, you might be forgiven for thinking that they would cost at least twice that. But then creating the right impression is what it is all about. For samples of the Pinwriter P20 and P30 print quality and more RE-DEFINED information on the printers either call us on (081) 993 9831 or fill in and

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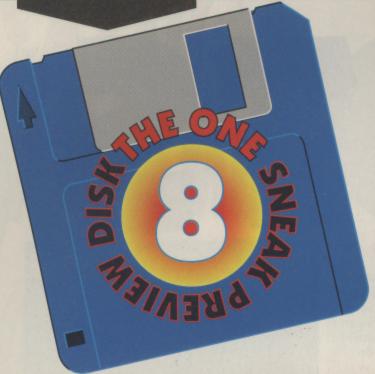


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KAY, HERE'S SOMETHING just that little bit different. From the people who brought you such classics as The Last Ninja and Myth comes Fuzzball, a cute platform cum puzzle game with one of the strangest main characters ever.

After a not-too-pleasant run-in with an evil wizard, you were transformed into a small fuzzy blob and thrown into the darkest corner of his tower. Well, as with all good fuzzy blobs, you weren't just going to sit there and take such a punishment lightly. Instead you've decided to climb to the highest level of the tower and find the necessary spell to turn you

The full game contains over 90 levels but to give you a taste of what to expect, System 3 has given us the first three to play with. The idea is simple, jump around the platforms on each screen, clearing them of both monsters and treasure, all within the time limit. Should you take too long over it, the wooden door will open allowing a flock of hungry birds to attack you.

INSTRUCTIONS

THE CONTROLS ARE SIMPLE TO get to grips with. Pushing up on the joystick will make you jump, left and right will move you around and pressing fire will allow you to attack a creature.

To kill something, you have to shoot it

enough times so that it turns into a small blob itself, then run over the blob to remove it from the screen. If you leave it too long, the blob will turn back into a monster, only this time he'll be much nastier.

FUZZBALL SPECIAL OFFER

You've played the demo, you've read the news features, now buy the game! In an exclusive deal with System 3, readers of The One can purchase a copy of Fuzzball at an amazing cut-down price of £15.00! That's a saving of a whole tenner, how's that for

Simply fill in the form below and send it to the following address with a cheque made payable to System 3 and the game will be yours!

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WIP

PROJECT Rybok

PUBLISHER

Electronic Zoo/Eldritch The Cat

AUTHOR

Eldritch The Cat Mark McCubbin (Design and Coding) Jimmy Savage (Graphics) Andy Jones (Graphics) Mike Williams (Graphics) Dave Price (Graphics) Martin Calvert (Graphics) Steve Wetherill (Sound) Tim Wright (Sound)

INITIATED February 1991

RELEASE September 1991

Eldritch The Cat and Electronic Zoo approach their first joint publishing venture with their feet firmly on the ground. Kati Hamza goes in for some serious sole-searching.

ARLIER THIS YEAR, the phone rang at the Liverpudlian offices of Eldritch The Cat. Mark McCubbin, director and programmer, picked up the phone: "It was Electronic Zoo, and they said, 'We want to do a joint publishing venture. Come up with a game,' so that is exactly what we did."

The result is *Rybok* (pronounced Ree-bok, like the trainers), an allout horizontally scrolling beat 'em up with a metallic touch. The hero, one giant-sized, gun-toting, merciless dude, is entrusted with the task of cleaning a number (as yet undefined) of levels bursting at the seams with bugs, beasts and bloodthirsty creatures.

But this is a man with a secret: as he wanders through the regions of his troubled world, pod pick-ups transform his fleshy arms and legs into the articulated appendages of an intelligent robot.

Unlike Tentacle, the other Eldritch release covered this month, Rybok is aimed at a traditional audience. McCubbin expands: "We'll be creating a good playable game, but we're not going for originality." Instead the objectives are giant graphics, speed and coin-op quality. "We're aiming at people who want loads of pictures and giant creatures to blow apart – arcade fanatics basically."

The magic word is BIG, as McCubbin demonstrates. "The thing about it is that it's got big, colourful, detailed graphics, and I mean really big graphics, not just big, big like Shadow Of The

Beast big, but big, big, big, Eldritch The Cat big."

Big translates into a main sprite that's four times larger than the chunkier-than-average star of Shadow Of The Beast. "It works out at 96 x 80 pixels. I don't think you can get much bigger than that," McCubbin insists. There'll also be a superlong intro sequence ("It's vital to have that because it really sets the scene") and more than 10 giant aliens per level.

"Hopefully if it's good enough it should go on to the arcades rather than the other way around," adds graphic artist Martin Calvert. "That's why we want it to feel like a coin-op rather than some-

thing programmed for 16-Bit."

The cats are realistic about exactly what kind of a game they're aiming for. Rybok is the kind of money-making product designed to finance other more original projects, so it's got to sell well. And if it's going to do that, then it won't necessarily be breaking new ground. Steve Weatherill explains "Most of the games that sell aren't very original. You do get the odd *Populous* and stuff like that, but if you try and aim to write Populous you'll be working on it for years and years and go bust in

the process. So we have to do something which makes money."

That doesn't mean that Rybok will be indistinguishable from every other beat 'em up though: "The last thing we want to do is annoy the player. We're really aiming to produce an arcade-quality game, but it's got to have some sort of twist to make it different from the rest, otherwise it'd be boring writing it."

So what are the magic ingredients that'll turn the average piece of code into a smash-hit arcade game? Martin Calvert sets the ball rolling: "An exciting variety of graphics, not to mention the way you fight and defeat the enemies."

McCubbin chips in: "The important thing is to keep introducing new features, new things appearing where you least expect them." One of his personal favourites is

PRON



THESE GUYS ARE SMALL-FRY in comparison with the kind of meanies you can expect to see in the finished game. "What we're aiming for are giant aliens that actually look bigger than the screen vertically." Defeating them won't just be a question of punching until your knuckles are raw. You may end up having to jump on a bad guy's knees or bash key body parts to get the required result.



UNLIKE MOST ARCADE ADVENTURES, Rybok doesn't have its sprites wandering around the landscape in graduated steps; instead they smoothly follow the contours of the maps. This, an extremely early demo, consists largely of landscapes pinched from Tentacle (see page 57) and a very early sprite design. The finished hero, Eldritch assures us, won't bear such a striking similarity to 'The Beast'.



THERE'S NO PARALLAX SCROLLING AS YET, but there will be, mainly because in a game that's aiming for mega-graphics you just can't leave it

OUNCED REE-BOK

ALONG WITH EVERYTHING ELSE, Rybok's weapons are destined to be big. In addition to a few standard pieces of hardware you'll also be able to collect several more exotic ones. On the list so far are a South American bolas (a weapon consisting of two balls connected by a string, which wraps itself around the enemy's legs), a boomerang and a gigantic axe.



SOUND

Coin-op quality means coin-op sound. Musician Tim Wright, aided and abetted by the original Eldritch minstrel, director Steve Wetherill, is aiming for "atmospheric, great thumping stereo sound effects." The movement of monsters will be mirrored by the speakers: if the beastie's to your left, for example, all that stereophonic sound should be blasting your left ear. At present negotiations are under way to acquire the licence to use Queen's Under Pressure. "So far they've asked for £150,000 though, so that's a bit unlikely."

Ghouls 'n' Ghosts, particularly the magic chests which spontaneously pop out of the ground: "That game's excellent, really well done. What attracts me is that however far you get, there's always something there that you're desperate to see more of. Curiosity is what drives you on to play the game and that's what we want to achieve with

The similarity between the game's working title and a well-known brand of trainers is part of a shrewd, but as yet embryonic, marketing plan. So far, all Eldritch attempts to coax Reebok into sponsership have met with stony silence. "I don't think they believed us with a name like Eldritch The Cat. We also approached Cadbury's because we thought of basing a game round the exploits of the man in black. You know, 'because the lady loves Milk Tray'. I don't think they believed us either."

Whatever the outcome of these heroic marketing attempts, and whatever the game is finally called (Rybok is very much a working title) McCubbin is determined to pay homage to the original idea and somehow fit his favourite footwear in: "They may not be Reeboks, but somewhere

there will definitely be trainers."

LIKE THIS, THE NEW **ELDRITCH THE CAT** LOGO, all of the artwork and packaging for Rybok will be designed by the team's idol, artist Tim White. At present, McCubbin and company are trying to persuade him to use a computer to aid his designs and have knocked up a computerised version of the logo just so thay could



demonstrate how easy it would be to change the colours on the design.
White was impressed, but not convinced.

STOP PRESS!

Just as we were about to put this page to bed Eldritch told us that they had finally come up with a new name for Rybok, which is: Under Pressure.

ONCE YOU'VE NABBED ALL THE RELEVANT PARTS, your hero, equipped with giant helmet, robotic legs and metal arms, looks something like this. Straightforward control of this technical monstrosity is a priority for The Cat; needing to learn an instruction book full of complex movements just doesn't appeal. McCubbin explains: "The more moves you have, the more confusing it gets. I just don't like the sort of game where you've got to point the joystick up to the left and waggle a bit. You usually end up performing some move you really don't want to do, like leaping around when you want to deliver a punch."

GRAPHICS

"Rybok is going to be a graphics showcase," declares Steve Wetherill. And with five graphic artists (martin Calvert, Jimmy Savage, Mike Williams, Andy Jones and Dave Price) chipping in, they should definitely have enough material. For its first co-publishing venture Eldritch has total control over all the graphics, so there'll be giant wolves and killer dogs, plus stylistic tributes to the company's favourite artists, Rodney Matthews, Roger Dean and Tim White. "In a beat 'em up it's good to beat the hell out of things that jump at you," McCubbin claims. The finished baddies will leap out dramatically and backspin when you hit them, though exactly how hasn't been established yet. "The main thing," explains Calvert, "is to get away from the punks with the Mohicans. How many times have you beaten up one of those?"

Win an Authentic Flying Jacket in This Great MicroProse Competition

AVE YOU ALWAYS FANCIED YOURSELF as a pilot, but couldn't afford the lessons? Or maybe you're afraid of heights... or could it be that your

eyesight let you down?

Whatever your reason for not being up there in the clouds with the Toppest of Top Guns, MicroProse is happy to offer you the chance to strike the right poses by offering an authentic leather flying jacket to the winner of this easy-to-enter competition.

And why is the Tetbury-based simulation specialist willing to stump up such an awesome aviational giveaway? Because of the imminent release of F-15 Strike Eagle II - that's why!

F-15 II's simulation of high-speed combat is so realistic that you'll almost feel the 'G's, so what better way to put the finishing touches to the atmosphere than be getting kitted out in a genuine leather flying jacket before booting up for another blast.

And what do you have to do to get your sleeves into this hide? Simple. Just use your skill and judgement to filter out the correct answers to the teasers opposite. When you think you've got them right, just pop the answers on the back of a postcard (or on a sealed envelope) and send it to: Lovely Leather, The One, EMAP Images, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU.

The competition closes by last post on May 9th 1991, so get those entries in. Oh, and by the way, don't forget to state your size (so that we know which jacket to get for you, of course!).

THE SMALL PRINT

The editor's decision is final and no correspondence will be entered into, winners will be published in a future issue of The One. Employees of EMAP and MicroProse (and their friends or relations) may not enter. No cash alternative will be offered in place of the prize.



BE ONE OF THE LADS in your very own leather flying jacket (not necessarily exactly like one of these though).

- 1. Which of these is a famous MicroProse flight simulator?
- a) Rainbow Islands
- b) S-FA Interdictor
- c) Gunship
- 2. Who is MicroProse's all-action, high-flying 'friend of the Pentagon' boss?
- a) Tom 'Silly' Cruise b) 'Wild' Bill Stealey
- c) Crazy 'Dave' Gruisin
- 3. Which legendary Hollywood character is famous for his leather jacket?
- a) Indiana Jones
- John Rambo
- c) Pee Wee Herman

FLAMES OF FREEDOM



TOTAL FREEDOM

FLAMES OF



Dogfight with opponents over villages for command of the skies, or attack ground targets which serve the enemy's cause.

Flames of Freedom, the new blockbuster from the creators of Midwinter, offers you total freedom. Freedom of choice, Freedom of action, Freedom of movement.



Night time sequences afford excellent cover for secret movement and actions, illuminated by the glare of your jeep's headlights.



The playing area of three million cubic miles is not restricted solely to areas above ground. You have full freedom of movement underwater, and three types of 'submarine' in which to achieve it.

Screen shots shown are taken from the Atari ST versions. Actual sceens may vary by format



Seek out and destroy enemy shipping units, condemning them to a watery grave on the sea bed, from where the ocean's surface is clearly visible above.



TOTAL FREEDOM- FROM RAIB

(1,000 miles long X 1,000 miles wide X 15,000 feet high.) + (4,000 characters X 22 modes f t

FREEDOM

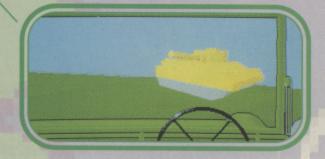
A three dimensional environment packed with action, adventure and strategy. Entering it is easy.....breaking free is what's hard!



A million square miles of accurately mapped 3-D terrain, generated by fractal techniques, and fully light sourced throughout, provides a playing arena far superior to even its predecessor, Midwinter I.



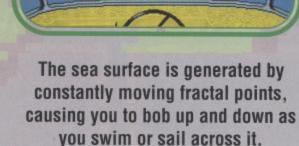
Fly the skies above the forty-one islands by helicopter, zeppelin, parachute, rocket pack, or, as seen here, biplane and balloon, all offering superb views of the land and of the other aircraft.

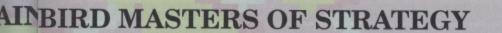


The enemy have a vast array for firepower aimed at you, on land, in the air, and across the sea, and react quickly and intelligently to your actions.

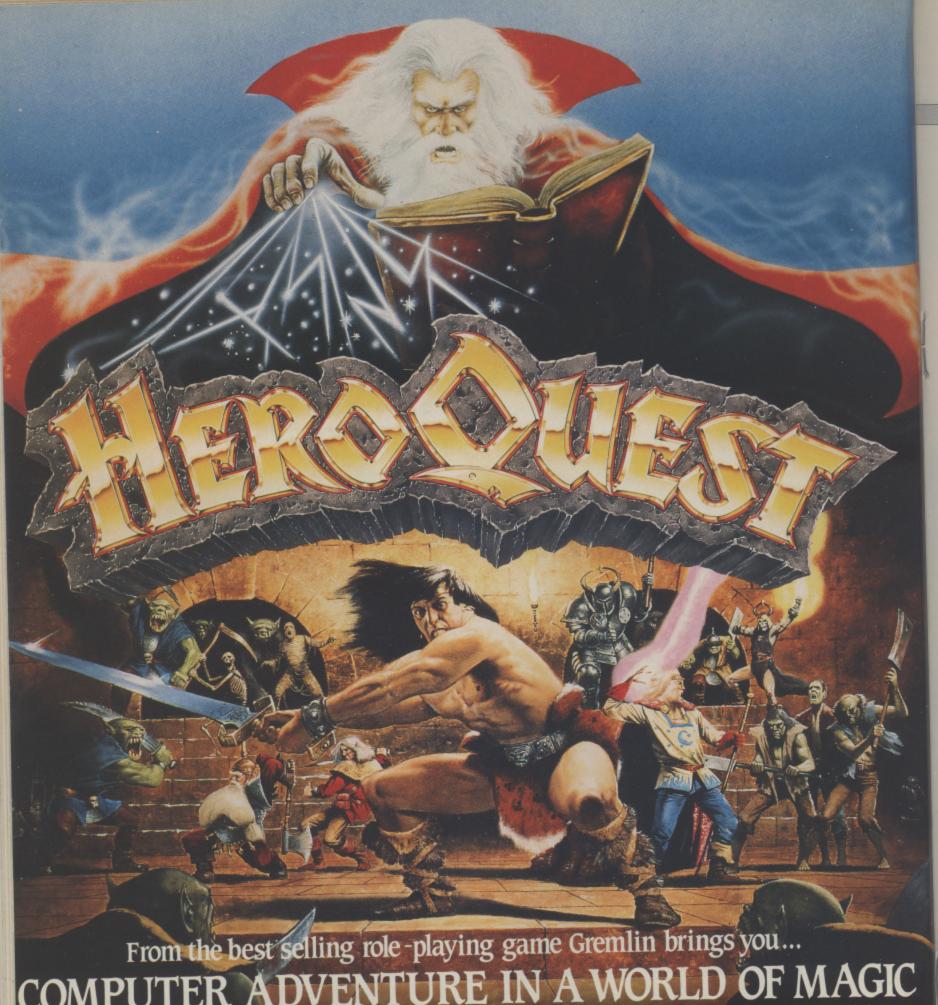
Flames of Freedom will be available shortly for your Commodore Amiga, Atari ST and IBM PC compatibles.







des f transprt X 1,000s of buildings) = 3,000,000 cubic miles of Action, Adventure and Strategy.











Gremlin Graphics Software Ltd., Carver house, 2-4 Carver Street, Sheffield S1 4FS Tel: (0742) 753423



HeroQuest © 1990 Milton Bradley Ltd

Available On: Amiga • Atari ST/STE • Spectrum, Amstrad and C64 cassette & disk (PC VERSION AVAILABLE SUMMER 91)

WHAT'S TICKLING THE TEAM?

The One team have been having a whale of a time this month, what with splitting the magazine into two and getting used to all the amazing new Desk Top Publishing technology that's now used to put the magazine together. But despite rushing around like blue-arsed flies we've all still managed to get some time in on our favourite games. Here's what tickled our fingers this month.

CIARAN BRENNAN

Ciarán's been off practising his skiing in Andorra this month (how come, when everyone else has been working so hard?). He found the Sega Game Gear excellent in-flight entertainment on the way over, with both Super Monaco G.P. and Columns getting a good look in.

GARETH JONES

Gareth has been indulging his passion for frequent games of Kick Off 2 - and losing as usual. Consolation has come in the form of a brand new Macintosh computer for him to play with. He's already discovered that Crystal Quest on that machine is a perfect way to improve his mouse technique!

LAURENCE SCOTFORD

Laurence has remembered why it was he liked Cadaver so much, and is currently burning the midnight oil trying to get his head round *Cadaver - The Pay Off*, as well as rediscovering the delights of Lemmings. He's also having fun with a new Macintosh and a PD version of Backgammon.

PAUL PRESLEY
Sporting Paul has been sweating it out with Jahangir Khan's World Championship Squash. He's also had cause to celebrate because he's finally managed to complete The Secret Of Monkey Island.

JULIAN WATSHAM

New kid on the block Jools is already a firm fan of that corny caveman Chuck Rock, and going back even further in time to resample the wonders of Xenon II. Back in the present he's been keeping himself happy on the long train journeys into work with Gargoyle's Quest on the Gameboy, and then proving his prowess with The Killing Game Show once he's got here.

his is an exciting moment for lovers of Amiga games, because for first time ever The One is bringing you 21 pages of stunning reviews exclusively for your machine. But we've not abandoned the traditional style that you're EAGLE II familiar with. Following our reviewers' comments, the games are left to speak for themselves. Relevant screenshots illustrate the game's features, while the ratings, price, and release date are encapsulated in an easy-to-digest form. What more could you possibly ask for?

PRICE	£24.99
OUT	Now
GRAPHICS	78%
SOUND	74%
PLAYABILIT	y 75%
VALUE	60%
OVER	ALL
70	0/

GRAPHICS

Not necessarily a measure of how colourful or well drawn they are, but how well they are used

SOUNDS

Once again, this isn't a reflection of quantity, or indeed quality, but of how well it fits in.

PLAYABILITY

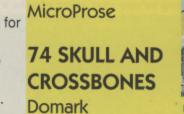
The big one - how does the game feel - addictive or just uninteresting?

VALUE

Essentially a reflection of lasting interest - how much game you get for your cash.

OVERALL

A useful point of reference - a summary of the preceding ratings.



68 F-15 STRIKE



F-15 Strike Eagle II.

77 'NAM Domark

80 PGA TOUR GOLF

Electronic Arts

82 DAS BOOT Mindscape



PGA Tour Golf.

86 CHUCK ROCK

Club: P Wedge

Core Design

89 JAHANGIR KHAN'S WORLD CHAMPIONSHIP SQUASH Krisalis

92 CADAVER – THE PAY OFF

Renegade



95 VIZ Virgin Games

101 DEMONIAK Palace

102 CRYSTALS OF

ARBOREA Palace

F-15 Strike

Eagle II

PRICE

£29.99

JUNE

GRAPHICS

93%

SOUND

89%

PLAYABILITY

94%

VALUE

93%

OVERALL

90%

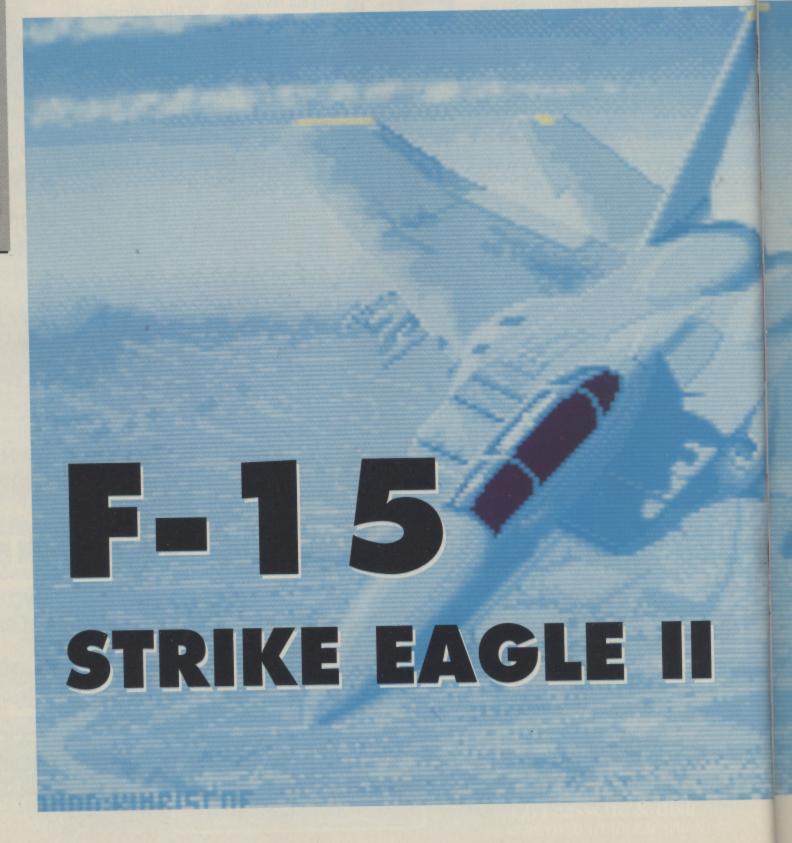
he facts: the design brief of the F-15 series has changed during its lifetime. It began in the mid 1960s as an ultra-fast air superiority fighter, but the latest model - the F-15E Strike Eagle, featured in this game - has been vastly enhanced by the addition of ground attack capabilities. In addition to a 20mm cannon, it's equipped with a sophisticated zoom laser-target-tracking system and a huge array of air-to-air and air-to-ground weaponry.

MicroProse has attempted to translate this military masterpiece grommet for grommet. The simulation features six mission scenarios: the PC's original quartet of Libya, the Persian Gulf, Vietnam and the Middle East; plus two extra terrains, the North Cape and Central Europe. Medals and promotion are the rewards for particularly successful flying feats, and coffins are provided in case of failure.

The package incorporates a typically encyclopaedic manual, maps of all six scenarios and a single-sheet control guide - although not a keyboard overlay.

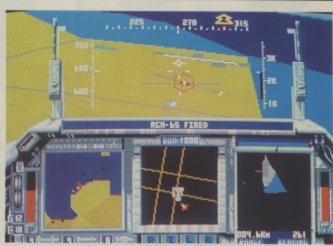


WHEN FLYING IN ROOKIE MODE, the mission begins with your F-15 already airborne - and providing you're not too badly damaged, the plane lands automatically. It's a good idea to come out shooting, because there are usually a few enemy planes right in front of you.

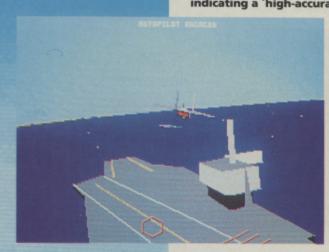




THIS IS THE REVERSE TACTICAL VIEW, looking from the target towards the F-15. It simply shows you how things look from whatever is currently targetted by your target tracking box, and lets you experience the thrill (!) of being blown up. The opposite of this is the Tactical View, which shows the action looking from your fighter towards the target: this is particularly useful in dogfights.



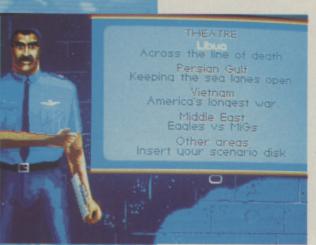
BOMBS AWAY! Attacking the primary target is objective numero uno, although you can take out other enemy installations along the way for extra machismo rating. However, you can't even think about going home until you've achieved the primary objective, so it's wise to make sure you've got target lock (oval on the HUD) and then wait for the oval to change colour, indicating a 'high-accuracy firing solution'.



THIS IS JUST ONE of the external views possible, as the aircraft performs hairraising manoeuvres above the carrier. One pleasing display to sample in Rookie mode is sitting at the airbase or aircraft carrier and watching your own aircraft come in for a perfect touchdown. Don't fiddle around with the visual effects too much, though the enemy is nothing if not persistent, and he has absolutely no qualms about following you all the way home.



ACTIVATE DIRECTOR MODE to view all of the neatest views at the most appropriate times. For example, when a fighter scrambles to intercept you the director automatically cuts to the airfield to show the fighter taking off; and when a SAM station shoots at you the view switches suddenly to the radar base to show the missile arcing into the sky. It's pretty impressive stuff and a novel feature, but an insufferable nuisance when you're busy dogfighting.



THERE'S PRECIOUS LITTLE
MESSING with pre-flight
setup screens. Select your
difficulty level, choose your
theatre and away you go.
That's it, there's no time
wasted in kitting the plane
out as your armaments are
always the same: Mavericks
for the ground targets,
short-range Sidewinders and
medium-range Amraams for
air-to-air combat.

INDY HEAT



HERE HAVE BEEN MANY
games since Super Sprint, but
one of the best variants to
appear in the arcades for some time
is Indy Heat. Now, thanks to the
folks at Storm, you can experience
all the multi-player thrills for
yourself.

Indy Heat is a fast-paced look at the Indianapolis 500 (last seen in Tom Cruise's Days Of Thunder) and our cover demo allows up to three people to take part in one of the season's many races. To offer some helpful advice before each race is Danny Sullivan (Who's Danny Sullivan? Beats us, but if he knows enough about racing to offer advice, you'd be well advised to pay attention). He'll let you know what kind of track to expect, how best to handle the other cars and what kind of equipment you should buy.

INSTRUCTIONS

From the title screen, press fire to start playing. On the pits screen, first enter your name, then select your driver's face and then purchase some equipment. Highlight each item for a brief description of what they do but if you just want to get into the race, choose Danny's Choice and he'll buy what he considers to be the best choices.

Once all the players have selected Start Race or the time limit has expired, the race will begin. To control your car:

Push up to accelerate
Pull down to brake
Push left to rotate your car anti-clockwise
Push right to rotate your car clockwise
Push fire to use your turbos

For player three the keyboard commands are:

Right Shift - Fire Up Arrow - Up Down Arrow - Down Left Arrow - Left Right Arrow - Right



LOADING The first step in gay good

The first step in any good loading sequence is to turn on your Amiga and insert your disk. The second step is where things get tricky. Pressing '1' from the menu screen will load Indy Heat while '2' loads Fuzzball. Tricky I know, but you'll get the hang of it with some practice.

DISK TROUBLES

In the unlikely event that you are unable to load your cover disk or you believe that your disk is faulty, please send it along with a stamped addressed envelope to the value of 28p to: The One For Amiga Games Cover Disk Returns, PC Wise, Unit 3, Merthyr Industrial Park, Pebtrebach, Merthyr Tydfil, Mid. Glamorgan, CF48 4DR. Alternatively, call the PC Wise helpline (0443 693233) for urgent problems (such as your disk being kidnapped or the outbreak of World War III). Remember, this helpline is ONLY available between the hours of 10.30-12.30 during weekdays.

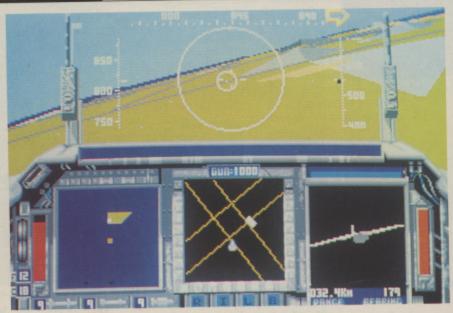
THE SMALL PRINT Whilst The One makes a

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THE ONE

MAY 1991



EACH MISSION FEATURES two ground targets - primary and secondary - and, of course, the area is bristling with MiGs and ground-based opponents who want to claim you as a prize.



SEEN FROM THE SIDE, or indeed from any other angle, the F-15 is a big brute. Supersonic, super manoeuvrable and packing a superhard punch, it doesn't half shift when you hit the afterburners - and quick escape is often the better part of valour in sticky situations.

THE TOUGHER THE MISSION and the more targets you destroy, the more points you score. The more points you score, the more medals you get and the quicker you get promoted. If you crash you die, and if your fighter is hit too many times



crashing becomes inevitable. You can even be killed in the ejection process, if the plane is inverted or if you're too close to the ground when you punch the button. Worst of all though, if you bail out too many times (and waste a lot of expensive hardware in the process) you'll find that there are worse things than dying, as your character is assigned to a desk job - the shame!

OMMENT

If you think that there are already enough mission-based combat flight simulations from MicroProse, think again. The most obvious parallel you can draw is with F-19 Stealth Fighter - released last year - but the differences are quite marked: where F-19 was a combination of strategy and fighting, F-15 is almost entirely biased towards

combat. It would be wrong however, to assume that as a result it's virtually an arcade game: as soon as you get into any form of conflict, you realise just how accurate (and tough) a simulation it can be. The multiple difficulty levels mean that it is as friendly towards beginners as it is hostile to experts. Not only this, but there are six terrains to choose from, each packed with a host of targets requiring a range of skills to eliminate. The presentation and selection screens have been abridged to suit the more instantaneous nature of the action all you basically have to do is select a name, a difficulty level and a mission scenario, and you're off! This may be a disappointment to serious enthusiasts, but it's ideal for anyone who wants to get directly into the action. The graphics system is an enhanced version of that used in F-19, and the result is some of the smoothest 3D routines you're likely to find in any flight game. Couple this with a cluster of excellent samples and realistic sound effects, and you've got yet another highly polished and very playable simulation. Don't miss it.

Brian Nesbitt

ALCAIRAL

The island of Alcatraz stands empty and discarded - a relic of the past. But, as night settles, the ruins of the old prison comes to life. In an ironic twist of fate, Alcatraz is now the hide out of an evil drugs cartel, led by Miguel Tardiez, its cruel and callous chief. As a crack commando you are about to undertake the most perilous and daring mission ever. Your task - penetrate the island of Alcatraz and capture Tardiez. If you fail the State Department will simply deny any knowledge of your existence. There's no such thing as a dead hero.



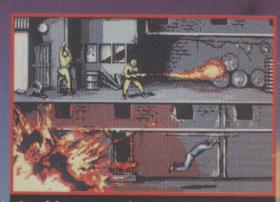
It's the final countdown, as HQ gives the last briefing.



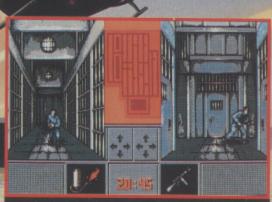
Prepare with care, a simple mistake will cost you your life.



Track down Tardiez's men, as you move ever closer to the very centre of corruption.



One false move and your cover is blown.



Tardiez's men lurk on every corner.

FOR: ATARI ST/STE - AMIGA - PC & COMPATIBLES





Four levels of difficulty will help you to learn quickly - and optional autopilot landings will allow you to concentrate on airborne action. The controls are simple, effective, and easy

to remember. It is a great flight sim for beginners and experts alike.



Fly missions in any of six real world arenas from the Persian Gulf to Vietnam, Central Europe to the Middle East and the North Cape to North Africa, giving you a total flying

area of nearly half a million square miles.

Each area contains hundreds of missions and each mission will differ depending on your chosen tactics, even if you fly it twice!



An amazing ten viewpoints give you the opportunity to view the fast flowing 3-D environment from virtually anywhere around your plane - and a unique "Director" option can be used

to automatically change the view for you, so that you're always looking right at the centre of the action.



The newest smart weaponry and laser-guided armaments are primed for launch - it's your job to make sure that you're in the right place at the right time, and avoiding the constant enemy

attack being thrown at you.



Enemy pilots and missile crews act and react intelligently and quickly. Success depends on making the right moves - and making them fast. F15 Strike Eagle II puts you in

the hottest seat of them all - Take a look for yourself.



F15 Strike Eagle II follows F19 and Gunship into the front line. The latest and gite

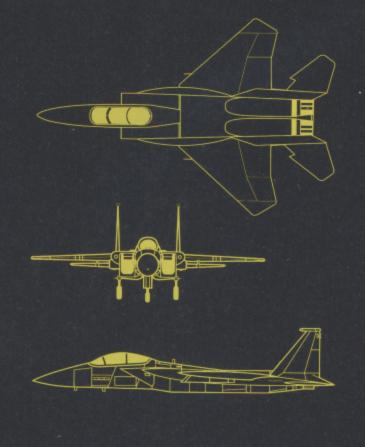


AIR SUPERIORITY

The F15 Strike Eagle is the latest in a long line of F15 Eagles, whose development began in the mid '60s. Originally conceived as an ultrapowerful, ultra-fast air-superiority fighter, the design has developed into an air-superiority fighter with ground-attack capabilities.

The F15 Strike Eagle is one of the fastest, most manoeuvrable, and most powerful military aircraft in the world. It has the capacity to carry the latest airto-air and air-to-ground armament in addition to its 20mm cannon.

The latest version of the Strike Eagle is equipped with a sophisticated zoom FLIR/TV/Laser target tracking system that allows the pilot to see close up views (either TV or thermal) of the target at all times.





d gratest from MicroProse will soon be available for Commodore Amiga and Atari ST.

SKULL AND CROSSBONES

Domark

PRICE **£24.99**

OUT

NOW

GRAPHICS

78%

SOUND

79%

PLAYABILITY

76%

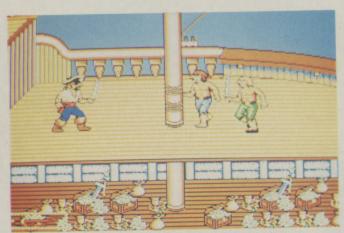
VALUE

79%

OVERALL

77%

SKULL AND



OUR TALE BEGINS ONBOARD THE MERCHANT SHIP, The Jolly Roger, admist cries of 'pieces of eight' and 'yo ho ho'. Silence the wretches by slashing your way across deck... before being whisked away by an evil sorcerer. Oh, forget about that treasure - the scurvy dog takes it all.



THE SORCERER'S CASTLE is home to a glittering crown, guarded by a horde of evil pirates. To help him out, One Eye has to use all of his acrobatic skills (rope climbing for instance). Good thing he remembered to rub his hands in anti-friction cream before starting.



THE NINJAS ATTACK WITH THE SPEED OF... well, ninjas. If you don't chop them, you'll end up as chop suey. As if you hadn't guessed, this level is full of those quick-footed martial artists, whose strength lies in great agility. A bit of brawn and mental dexterity should see you through.

hoy me hearties! One-Eye's the name and slashin's the game. Come aboard the Jolly Roger and see for yourself (ar-harr, shiver me timbers,

As you've probably guessed, Skull And Crossbones is all about pirates, in particular a gruesome twosome known as One Eye and Red Dog. These sinister salts are on a voyage of discovery, battling their way through eight levels of sword-fighting, spitting into buckets and walking the plank.





CROSSBONES

On their way, they encounter all manner of demons and dastards, including pirate ships, castles, enchanted caves and mythical islands, with pirates and ninjas(?) to kill, wenches to save, and treasure to collect along the way. Treasure is particularly important: extra dosh means an increase in your fighting prowess, which means your foes will be swabbing the deck all the sooner.



THE BEST WAY
TO DEAL WITH
PIRATES IS TO
KILL THEM. Their
death usually
rewards you
with a piece of
gold which, in
turn, improves
your fighting
power no end.

THE MANY INTERMISSION SCREENS fill you in on the background details. This scene features One Eye and Red Dog behaving in an ungentlemanly manner and attempting to raid an innocent merchant ship. This is no game for wimps.



WHEN YOU SEE A MYSTICAL CROSS, it's a good idea to walk over it and press fire... OMMENT

THIS IS A SLIGHT DEVIATION from the usual beat 'em up fare, and it gives the genre a couple of unusual twists. The graphics are unfussy, but convey the action well enough and, together with a brace of catchy tunes, they help create the perfect pirate atmosphere - it's not long before you're muttering 'scurvy land-lubbers' and 'yellow-backed dogs' under your breath. The two-

player option is a bonus: it not only makes life a bit easier (particularly if you're playing with an expert), but it's also a lot more fun, since you've got the added element of fighting over who gets the extra energy and money. It's not the greatest or most polished beat 'em up in existence, but it's a good enough game to keep you entertained for a while, particularly when the blood begins to fly...

Julian Watsham



Psygnosis and their Molecule Madness

Against the clock, you use your chemical tendencies to build molecules out of atoms provided.

And don't be surprised if the very atom you don't need will be the one you're given to use next . . . Pray for a Joker Atom!

If you don't look like a mad scientist now, you will by the time you've tackled ATOMINO!

Up and Atom!

Screen Shots from the Amiga Version

PSYGNOSIS, FREEPOST, LIVERPOOL L3 3AB, UNITED KINGDOM



NAM

1975 Domark

£34.99

GRAPHICS

(0.

SOUND

VALUE

PLAYABILITY

OVERALL

OUT

1965 -

HE COMMUNISTS HAVE LAUNCHED a two-pronged assault on South Vietnam: using North Vietnamese regulars and Viet Cong guerillas to infiltrate enemy territory, while their agents plant the seeds of popular rebellion in the minds of the South Vietnamese.

That, in a nutshell, is the problem facing you at the beginning of this simulation of military and political strategy in South East Asia in the decade beginning 1965.

The program incorporates two distinct styles of play, allowing the player to either step straight into the shoes of Presidents Johnson or Nixon, or to jump head-first into the thick of three battle scenarios. Use your imagination to rustle up a little 'reds under the bed' paranoia and you could almost be there.

The game's also split into two other categories: long and short. Choose a long game and you find yourself in the Oval Office in either 1964 (Johnson) or 1968 (Nixon). As

guardian of the free world, it is your burden to plan a successful military campaign and quash the communist millions infiltrating South Vietnam (and by extension the world). Not only

this, you also have to conduct the war in a way that keeps the decent folks of America content: this basically means that you have to carefully control the level of commitment to South Vietnam, both military and economic.

The shorter version of the game allows you to relive (via icons and a map display) the three major campaigns of the war: the Tet Offensive, the defence of the Khe



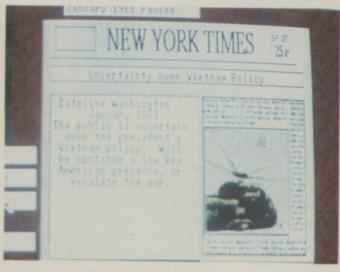
THIS IS WHERE the buck stops and decisions start. As President and Commander-in-Chief of the US armed forces, it's your job to oversee the course of the war. The opposing poles of public opinion and military support are represented by the newspaper on the left - not always a reliable source of information, but an excellent guide to your election chances - and the pile of reports on the right

1965-1975

Sanh plateau and the 1975 Offensive. You can, of course, interfere and perform 'what if' operations if you want to.

This performs a dual function, allowing you to get used to the tactical military aspects of the action before tackling the long version, or working as a game in its own right for those who can't take either the politics or the extended game duration.

ONE OF THE GAME'S BEST **TOUCHES** is its newspaper-style gauge of public opinion. What the man on the Cincinnati **Omnibus thinks** about you is crucial to your success or failure, and the broadsheets both reflect and shape his opinions. **Examining the** papers won't tell you much that you don't



already know - they're mainly packed with leaked details of the units you've deployed - but it will give you a clue as to whether or not you're over-committing troops and will soon tell you if the war is unpopular at homeCtroops screen)

THE SEEDS OF BATTLE

WHEN THE FIRST AMERICAN TROOPS set foot in Vietnam it was the country's third armed occupation in 100 years.

Vietnam had first been conquered by the French in 1858 and then occupied by Japan during the Second World War.

The bitter fighting which subsequently broke out in late 1945 between the Japanese and French-supported regime of Bo Dai and the communist Vietminh (Independence) League led by Ho Chi Minh culminated in the 1954 Geneva Conference. A compromise solution was found to the country's difficulties.

A line was drawn along the 17th parallel latitude line and the nation divided in two: communist North Vietnam with its capital at Hanoi and pro-western South Vietnam with its capital at Saigon. This compromise gave birth to 20 years of conflict. In the south, the communist Viet Cong, supported

In the south, the communist Viet Cong, supported by China and North Vietnam, attempted to seize power. In line with America's strong anti-communist

views, the early '60s saw President Kennedy beginning to send advisors and special forces to support the South Vietnamese.

Then in 1964, North
Vietnamese torpedo boats
allegedly attacked two
American destroyers. Congress
granted President Johnson
emergency war powers, and he
sent in the first regular troops.

The rest, as they say, is history.





OFFICIAL GOVERNMENT REPORTS form the crux of your decision making. Files reveal detailed maps, allow you to commission financial or military aid for South Vietnam, commit or withdraw troops, commit reserve forces and air support to the war, or examine your current status. If you commit troops you're presented with this screen, detailing the individual units available. Sensible military strategists initially aim to contain the communist advance, which means a couple of units deployed in each of the four Corps areas on the map. For extra mobility and strength, some units can be air-mobilised, giving them helicopter capability.



SHOULD YOU WANT A LITTLE HELP with decision making, the President's helpers are on hand to dish out advice. The PR representative and the Chairman of the Joint Chiefs of Staff are just a visual representation of what you read in the newspapers: if you can afford to throw more men into the theatre of operations and public opinion can stand it, you're laughing. If not, it's time to kiss goodbye to high office.

THE MAIN MAP
SCREEN reveals
much of South
East Asia,
including the
whole of South
Vietnam. It also
shows the
relative
positions of the
four Corps
spread out
along the
Eastern
coastline.





ACHIEVE VICTORY and you could change the course of American cinema. All the films from Apocalypse Now to Platoon will be stories of glory, veterans will come home hailed as heroes and President Nixon might just survive Watergate.



EACH OF THE CORPS AREAS can be accessed to reveal a detailed battlefield plan. It might look complex, but understanding this section soon becomes second nature. Information on each unit is gleaned by simply clicking on the

A SUMMARY REPORT displays your current status. The top graph is the most difficult in which to achieve success: the level of commitment is usually inversely proportional to

popularity. Step up troop deployment without planning for military gains and you'll be as popular as a killjoy at a comedy convention. The lower graph shows military success in terms of Americans killed against Vietnamese losses. A good pacification percentage means that more South Vietnamese favour the American cause.

MMENT

THE STRATEGY FAN who craves a smattering of arcade sequences to balance their tactical manoeuvres is going to be disappointed here. This is a shame, as once you're accustomed to the erudite style of the action, it's a lot of fun just messing about with the history. This is the major appeal: because it's been such a well-publicised war, you can't resist the temptation to shape its events in your own way, often at odds with

what actually happened. This sense of remaking history could have been enhanced, had the presentation been better: there are too few still graphics screens and not enough variety in the battle animations to evoke the atmosphere of the period successfully. Nor is this helped by the disk handling: every command you execute results in disk accessing and occasional disk swapping, and the buffer on commands is long enough to prove irksome. Apart from these minor drawbacks, 'Nam is beautifully executed: what there is of the presentation graphics is excellent, and the (sparse) sound effects are good enough to enhance your enjoyment without detracting from the action. A nice touch is the appearance of variety cleverly worked into the newspaper reports: the stories are written in a similar way, but the political platitudes and trite phrases are slightly changed. This is true of the game as a whole: it looks quite simple, but there are subtleties which don't become apparent until you're well into a campaign - your ability to balance fickle public opinion with commitment to the war is sorely tried. It's a challenge that anyone with an interest in strategy or the manipulation of history should take up.

Gordon Houghton

World Championship

JAHANGIR KHAN, the World's number one Squash Player, now brought to the small screen by Krisalis Software.





The game features two stand alone simulations, Club Level, which is officially endorsed by the Squash Rackets
Association, this allows the player to compete in Squash Club Competitions, using menus which include an eight rung league ladder containing forty players, ball speed control using spot colour option,

Match length one, three or five games, play by new or old rules and player statistics. World Championship, the game simulates all the excitement and tension of the 32 seed World Championship Knockout competition.

Play one on one two player option, or head to head against the computer.









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COMING SOON ACORN ARCHIMEDES

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MARCH 1992

reel back in shock and amazement as this month we... reveal a brand new platform romp from the creators of The Blues



Brothers, take a look Sensible

Software's imminent releases, take a trip in a Jaguar XJ220 with



Gremlin, and bombard the

opposition with the help of Electronic Arts. Plus all the usual Chart news and recommended games...

AND MUCH, MUCH MORE...



KEEPING FIERCE BARBARIANS at bay is the name of the game in Castles from Interplay and Electronic Arts.

This blend of medieval SimCity style simulation and fantasy role-playing adventure is currently being converted from the best-selling IBM PC version. The goal is to build huge castles and armies in order to defeat enemy invaders and magical dragons that populate the nearby land.

A spokesman for Electronic Arts has suggested that the gameplay in Castles has been improved and expanded following criticisms concerning a lack of depth in the original. Hopefully, there should be more challenging scenarios to test those castle construction skills of yours.

Interplay is best known for its work on the Bard's Tale and Battle Chess series. The company is also working closely with Paris-based Delphine Software in releasing Another World in the US and transferring this highly-regarded title over to the Nintendo Super NES video games console.

WISH **UPON A** STAR

PARASOL STARS, THE THIRD AND **POSSIBLY final** instalment of the engaging Bubble Bobble series, has finally arrived. Well, almost! Informed punters have been licking their lips in nervous anticipation of taming this original arcade game since its introduction on Japanese console systems some time ago. Parasol Stars actually comes from Taito, the veteran amusement concern which introduced Space Invaders, and with it, a video game revolution. So, how will Ocean surpass the quality of **Bubble Bobble** and Rainbow Islands? All should be revealed in the next issue.

NO **ESCAPE**

ALCATRAZ, THE INFAMOUS PRISON situated in the bay of San Francisco, is the inspiration for a new game from Infogrames. Instead of trying to

escape, players must break into the jail and deal with some dastardly terrorists inside. In case you're wondering, this is the sequel to Hostages.

Adventure

Gamer's

Manual

ob Redrup

puzzles in The Secret of Monkey Island or Wonderland? The Adventure Gamer's Manual (£12.95) from Sigma is here to help you out of sticky situations and provide general words of wisdom on the whole subject. Author Bob Redrup is apparently a Cornish vicar and

PGA TOUR GOLF

Electronic Arts

PRICE

OUT

GRAPHICS

SOUND

89%

PLAYABILITY

VALUE

OVERALL

LIKE EVERY GOOD ROUND of golf, this one starts in the Pro Shop. You can't actually buy anything here, but it does act as the front-end menu from which you can choose to alter the options, start a practice round and so on.



EACH HOLE IS INITIALLY VIEWED on an optional 'fly-by', essentially a camera view of the hole which zooms past the green and around the bends before arriving at the tee. This is accompanied by a brief word of advice from one of the PGA's top stars.

HIS ELECTRONIC ARTS' **GOLFING SIMULATION first** made an appearance on the IBM way back in July of last year. Since then, the sport has stormed onto our screens on Saturday mornings at one o'clock, just after the skiing and before the Indy 500 racing... do you get the feeling that EA is trying to corner the Saturday morning TV sports market?

Anyhow, back to the game. There are four courses here for the choosing, Sawgrass and Sterling Shores in Florida, PGA West in California and Avenel in Maryland, each with its own good and bad points (Sawgrass in particular is notorious for its 17th 'island' hole).

Both tournament and practice rounds can be played, with the statistics for each player recorded for all time on disk. So what are you waiting for? Pick up your clubs and get swinging.





TEE ANYONE? Each shot is affected by a number of factors: the wind, the ball's lie and your own tendency to hook and slice have to be taken into consideration. The crosshair indicates the direction that you're aiming in, while the percentage bar at the bottom represents how much power you apply to each shot.

AS THE BALL SOARS OFF over the horizon, you'd think that finding it again would be a little tricky. Not so, thanks to the unique 'reverse angle' view



STRIKE A BALL **MORE THAN 300** yards, hit the flag as you chip onto the green or perform some other spectacular shot and you're rewarded with an instant replay of your effort - just the thing for rubbing your friends' noses in it.



BEFORE TAKING YOUR FIRST SWING. it's wise to get a taster of the hole from the overhead map. Bunkers (or sand traps as the Americans call them), roughs, trees and water are all displayed along with the distance and par.



ARRIVAL AT THE GREEN signals the appearance of the isometric view the putting surface. This shows what the state of the green is like in the form of bumps and hills.



Last shot went 12 ft. CLOSE-UP

PUTTING TENDS TO WORK in the same way as normal strokes, except that the ball stays closer to the ground. This time the distance is measured in feet and the range of the putter can be anything from five to 120 feet

IBM PC OWNERS have long been able to savour the delights of chipping their balls onto the green, lying in heavy rough and getting a double bogey. Now, thankfully, all of you Amiga caddies can earn yourselves a handicap too, thanks to a brilliant conversion. Not that there aren't a few flaws: the disk-accessing isn't as smooth as it could be, the 'flyby' feature is more of a jerk-by

and the isometric green view has the annoying habit of appearing when completely unnecessary (when you're four inches from the hole for example). All but the disk-accessing can be switched off though (to be called up manually when required), so nothing major is lost from the gameplay. And that's it for the gripes, everything else has retained the energy and playability of the original PC version. The added sound effects - birds chirping in the trees, crowds 'oohhing' when you narrowly miss a putt and cheering wildly when you birdie a hole - just serve to emphasise how much attention has been paid to detail and lend further weight to the theory that PGA Tour Golf is the best golf game currently available.

Paul Presley

DAS BOOT

REVIEW

Three Sixty and Mindscape

PRICE £30.64

OUT

GRAPHICS

SOUND

PLAYABILITY

VALUE

88%

OVERALL

UNLIKE OTHER SIMULATORS. the external views are more than just pretty graphics. The most efficient way of controlling your **U-Boat comes** from the outside views, allowing you to navigate mine fields, observe targets and spot incoming planes. There are two views, above water and...



...underwater. The submerged viewpoint is necessary because, you may be surprised to learn, submarines travel below the surface.



ONE OF THE MOST nerveracking moments underwater is when your helmsman cries out, "Mines detected". **Negotiating** a minefield is a slow, tricky business, requiring constant course changes and travelling at a snail's pace.



THE HMS GRAPH - A BRITISH U-BOAT

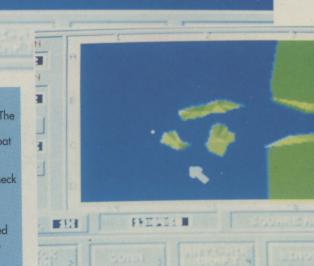
THE HMS GRAPH - A BRITISH U-BOAT

During October of 1941, the allied naval forces made the capture of a lifetime - the German U-boat U570. The U570 was one of the most efficient and deadly submarines involved in World War II and under normal circumstances would have been scuttled (destroyed) before falling into enemy hands. Unfortunately, the U-boat commander didn't have a lot of say in the matter.

While on a routine patrol, a British Hudson aircraft had spotted the submarine diving south of Iceland. Having made a report, the aircraft again spotted it surfacing underneath it. The commander had failed to check his periscope. In an instant the Hudson was dropping depth charges all around it as the boat tried to dive to safety. Luck was not on his side as detonations rang around the hull.

The commander now only had two choices, surface and surrender or continue diving. The latter option was ruled out due to instrument damage - he had no way of knowing how deep he was or where the sea bed was. Destroying any secret papers on board the commander surfaced and tried to scuttle the ship. However, the British patrol boats sent to help out the Hudson threatened to leave the men in the water if they tried to destroy their prize catch destroy their prize catch

A year passed while the U-boat was thoroughly researched by experts and engineers before it re-entered the war, now against its former masters, as the HMS Graph, operating in the Bay of Biscay



ermany, 1941. A sleek black submarine pulls away from the dock before slipping under the icy waters and making its way towards the Atlantic. Another of the feared U-Boats has entered World War II with you at the helm... but wait a minute? You're on the wrong side, surely?

If you hadn't guessed already, *Das Boot* puts you in charge of a German U-Boat, and if you can put up with this affront to British patriotism then you get to engage in various missions of destruction throughout World War II.

ONE FORM OF TOPSIDE' armament is the deck gun. Despite being virtually useless against aircraft, the destructive power makes it an ideal weapon against ships, buildings and other large targets.



ORDERS FROM GERMAN Headquarters usually arrive in coded format, to make life hard for any allied spies. To decode them you simply select one of the three codes until the message makes sense.

BOOT



PRINCIPLE **ENEMY comes** from above. **Bombers** are the biggest threat to a submarine. requiring you to submerge quickly or return fire with your antiaircraft gun. Although heavy and rather unsteady, each round is capable of wiping out a plane.

EACH MISSION REQUIRES you to be at a certain place at a certain time, so waypoints are plotted on the map to guide you in the right direction, avoiding areas of land and shallow water wherever possible.



THE MOST FAMILIAR weapons on a submarine are the torpedoes. Firing them isn't as easy as pushing a button, remember, this is World War II – to hit a target you have to calculate the enemy's distance, speed and direction, then hope he doesn't turn around.

OMMENT

THE DIFFERENCE between Das Boot and other submarine simulators is that it's easy to jump right in and start playing, thanks to the easy control method. Everything is laid out on the screen and it's all self-explanatory. Navigational controls are simple and the external views prove to be really useful when trying to steer along a narrow fjord or through a minefield. There is a slight problem with mines in

that the collision detection between the submarine and the mine is slightly off unfortunate, when you consider what's at stake. Even passing nearby will set it off - usually just when you think you're at a safe distance. And what's worse, if you leave the external view for a moment then return later, the mines appear to have moved into different positions. Other areas work perfectly, in particular the sending of coded transmissions is a nice touch and the allaction aircraft shooting is great fun. The most favourable compliment you can pay Das Boot is to say that it's got all the involvement of a submarine simulator combined with the playability of an arcade-style game, such as Carrier Command - it certainly conveys the same feeling of overall control and involvement as the ageing Realtime 3D extravaganza. Make no mistake though, this is far more than just a 3D shoot 'em up: Das Boot is to submarine games what Red Baron is to WWI flight sims.

Paul Presley



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THE ONE -Ultimate soccer simulation. 96%

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CBM 64 - SPECTRUM - AMSTRAD £9.99, £14.99

THE ACE - Brilliant. Buy, Buy, Buy, 930.

KICK OFF 2 greatly enhances the gameplay of KICK OFF, winner of the THE GAME OF THE YEAR in the U.K., and similar awards right across Europe. A host of new features have been added to the ones that enthralled players the world over. ST ACTION - The best game ever to grace the ST. Highest accolade

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An International class player takes charge of a third division club as Player Manager. His brief is simple -Bring Back The Glory Days.

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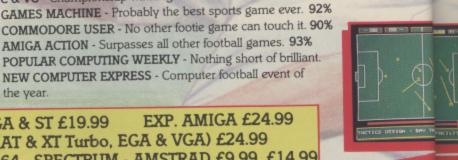
true management skills - a winner.

ST FORMAT - Brilliant

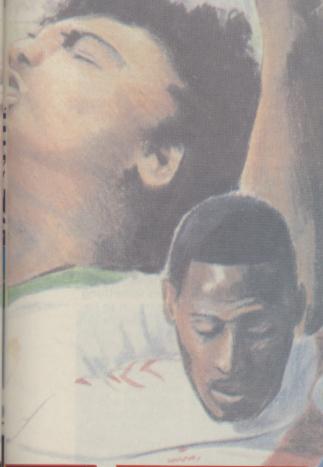
AMIGA FORMAT - Enthralling and addictive.

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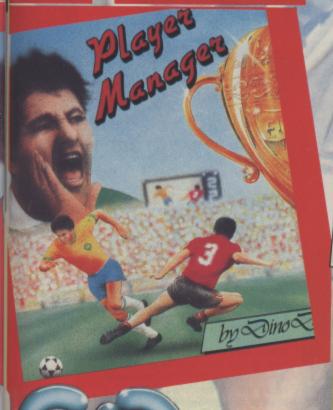
AMIGA - ST



IMENSION IN SIMULATIONS







THE FINAL WHISTLE Amiga - ST £12.99 (Ref. Nov.)

Raises the skills required and gameplay of KICK OFF 2 to new heights.

Two extra kits.

Look at any player stats. (attributes and skill) before selecting squad.

Totally new corner kicks with full control of the power, height and trajectory of the ball.

Enhanced throw ins and penalty shots.

Provision to flick the ball in the air and do a blinding header or a spectacular overhead kick.

New two players team mode. Player 1 in position or nearest to the ball and player 2 in position or keeper.

Linesmen and referee on the pitch.

A new player attribute FLAIR. A player with a high level of flair will try a solo attempt at the goal.

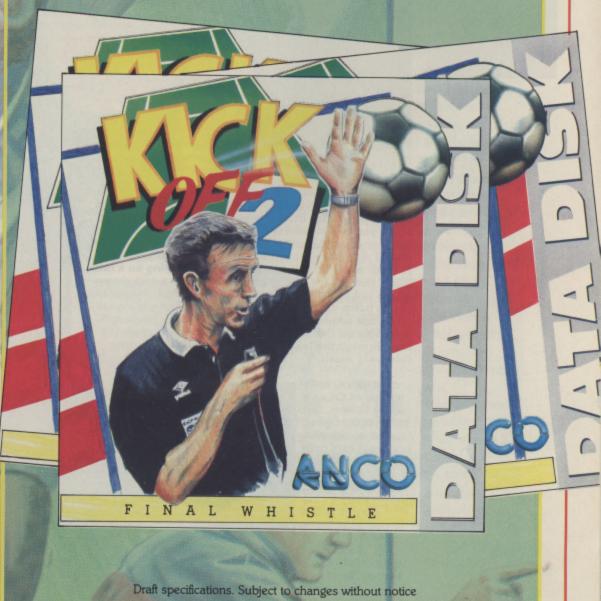
4 new pitches - Wembley - Icy - Muddy - Non-League

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WINNING TACTICS (£6.99 - Rel. Nov.) - A collection of tactics for use in Player Manager or KO2 with full explanations.

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TELEPHONE No: 0322 92513/18 FAX No: 0322 93422

CHUCK

Core Design

PRICE

£24,99

OUT

NOW

GRAPHICS

910/

SOUND

910/

PLAYABILITY

270/

VALUE

90%

OVERALL

91%

GHUGK Red CK

oger Booger! Is the sort of noises you would expect to hear from Core Designs' new character, Chuck Rock is set in the middle of the stone-age when little birds are used for clothes pegs and the invention of the wheel has just been announced on the news.

Chuck has a dilemma, his lovely, sexy and, lets face it, quite nice wife Ophelia has just been wifenapped by the evil character Gary Gritter. The scene is set, Ophelia is hanging out the washing, while Gary is snooping around in the bushes, quickly Gary dashes out and hits Ophelia

and hits Ophelia on the head with his club, she is then dragged off with Gary pulling on her hair.

Meanwhile our hero Chuck is indoors watching the news, he senses something is going on so he quickly rushes out (forgetting he has no clothes on) and looks around, fortunately a bird saw what happened and informs Chuck of the direction that Gary disappeared in, quick as a flash Chuck goes to the nearest bush and makes a home-made loin cloth and sets off to the rescue...

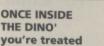


CHUCK BEGINS HIS SEARCH for Ophelia. Level One is set in the jungle with little orange dino's prowling around and if you're not careful they'll whip out a large hammer and attempt to smack you on the head withit! Not all dino's are violent towards you, some even help you, for example the nice croc' aimlessly lying on a rock is just waiting for you to come along with a rock, jump on it's tail and throw the rock onto his head, this results in you being catapulted through the air and ending up on aledge somewhere. If you're really lucky you could get a ride on the back of a great dino' which plods it's way through the lake and drops you off at the other side (very nice!).

SWIMMING MAY BE one of Chuck's many talents, but he's not that good at holding his breath: If he's held down for too long he'll start thrashing about desperately trying to get to the surface. Some wonderful things have been expressed in this section, just have a look at swordfish after you've kicked him in the nose.

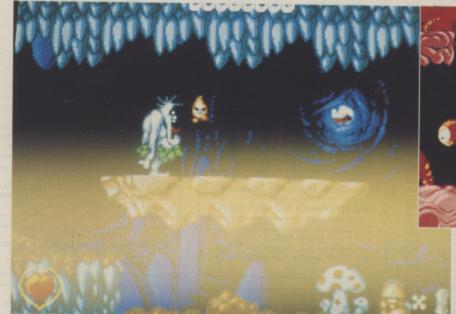


IF YOU'VE EVER WANTED to have a mud bath, here's one with a difference - the smelly excrement of a giant dino' is the difference, eeruugghh! Yuk! Yuk! Not everyone's choice of a luxury, but that's all you can get in the stone age. If you find you're suddenly attached by a horde of rampant rocks on the run...(quick breath)...your best bet is to try to pick up the nearest rock to protect your bonce.



to
atmosphericallyintestinal
graphics there's even
bouncing hearts
skipping about
to cause you

trouble.



AT TIMES, POOR OLD CHUCK gets totally fightened out of his skin, so much so that he literally turns white and his hair sticks up everywhere, a very weird sight indeed! After a while he pulls himself together and eventually gets his old colour back.



IN THE ICE AGE it's cold... to say the least - you can tell by the hot air coming out of Chuck's mouth as he wanders around freezing his feet off. One good thing about the setting though, is that you'll come across loads of mammoths to help you on your way, some catapult you through the air and some suck you up and blow you out, but whichever one you get they all help in one way or another.

THE GRAVEYARD OF THE DINOSAURS is full of... dead dinosaurs! In order to help you in this level, snakes turn into bridges when they'rebelly-butted. Some of the dino's turn into angels or devils after they've been belly-butted, depending on their mood, so watch out, 'cos the devil will chase you.





AT THE END OF THE DINO'S GRAVEYARD you have to enter the mouth of a great dino' which is lying down having a breather. Once you're inside, his (or her) teeth fall out - yet another nice touch.

OMMENT

AS SOON AS YOU SEE CHUCK and the rest of the cast strumming away on their electric guitars accompanied by a 'ROCK' track, you'll instantly realise that humor is the key element of this game. The main character is very well animated with over 40 frames which include movements such as walking (obviously), jumping, picking up and throwing a rock - and even being blown across the screen by a

mammoth! Sonically, the player is treated to a choice of either in-game effects or music: it doesn't really matter which one you pick, as both are equally as good, the music being along the same lines as the aforementioned intro track (which is the sort of thing anyone would want to boogie on down to) while some of the effects have to be heard to be believed. It's obvious that Core Design has spent a great deal of time on the thought, design and general preparation of this game - so the player is going to have to put a little in too: for example, at one point you come to what seems like an impossibly large gap and the only things to be seen are a Pterodactyl nodding off and an unreachable ridge what do you do? Simple, you belly-butt the Pterodactyl and he'll whizz you across the gap while clutching onto your locks (Ouch!). With the program containing over 500 frames of animation in total, there are plenty of 'baddies' to 'belly-butt' or 'fly-kick' with your size 14 feet, ranging from 'blue-waddlers' to 'flying bone-birds'. If you don't take your computer too seriously, you fancy a great laugh and lashings of stomping, puzzle-solving and general fun and chaos, then this is definitely the game for you. A must for anyone's collection.

Juilan Watsham



Legend Software



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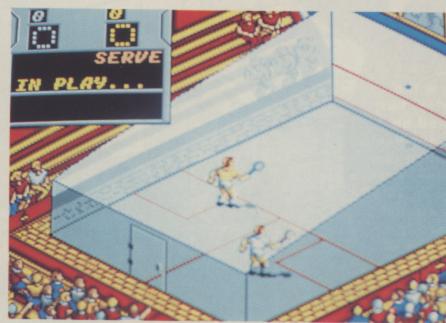
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JAHANGIR KHAN'S





EACH GAME LASTS until one player scores nine points, but points are only awarded if you served the ball. Each shot has to hit the back wall once and the ball is not allowed to bounce more than once on the floor although there is no limit to the number of times it can hit the other three walls.

WORLD CHAMPIONSHIP SQUASH

JAHANGIR KHAN'S

WORLD CHAMPIONSHIP SQUASH

Krisalis

PRICE **£25.53**

OUT NOW

GRAPHICS

90%

SOUND

91%

PLAYABILITY

VALUE

92%

90%

OVERALL

91%

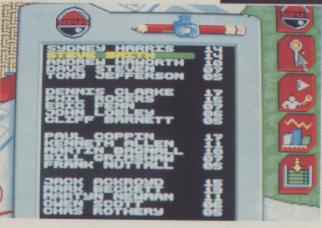
ET TWO PEOPLE, put them in a small room with two racquets and a small blue ball, tell them to hit it against the wall and name the game after a fruit drink. The essence of squash is simply tennis on half a court, but it is regarded as one of the toughest (and most tiring) sports in the world.

There has only ever been one computerised version of the sport - Jonah Barrington's Squash on the Spectrum and C64. But all that has changed thanks to Krisalis Software. Jahangir Khan's World Championship Squash combines an isometrically-viewed arcade game with the managerial skills of the footballsimulation, Manchester United.

THE KNOCK-OUT
tournament
comprises of 32
players all vying
for the
championship
trophy, with the
top eight
seeded. Any or
all of the
players can be
placed under
human control
(should you
know 31 other
squash
enthusiasts).



THE LEAGUE CHAMPIONSHIP is set up as a ladder: eight divisional rungs with five players in each. At the end of each season the top two players climb up a rung while the bottom two go down. Once again, any number of human players can take part.



EACH PLAYER IS
defined by five
attributes: Speed,
Fitness, Touch,
Judgement and
Tactics. For
humans, the
latter two are
provided by your
own skills, while
the first three are
increased as the
league
progresses.

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THE FRENCH CONNECTION

AFTER A QUIET PERIOD FOLLOWING THE SURPRISE success of *The Blues Brothers* last year, Titus is adding a few last-minute touches to another platform romp.

Already a huge hit in France, *Titus the Fox* has been compared to classic console video games such as *Super Mario Bros* and *Sonic the Hedgehog*. The idea is for Titus to rescue his girlfriend, Foxy. Luckily, our heroic sprite can call upon the services of a skateboard and magic flying carpet to quickly set off across the Sahara desert.

The game comes with all the glitzy trappings associated with this style of production. While the agile fox is guided through 16 levels of mayhem, watch out for secret rooms, hidden bonuses and some rather nasty traps.

Titus the Fox should be available now.

BURNING RUBBER

PROBABLY ENVIOUS OF GREMLIN'S GOOD FORTUNE with car maker Lotus, Core Design has decided to team up with Jaguar.

Two totally different Jaguar racing games are already in production at Core's headquarters in Derby. Both of the titles are in the capable hands of Mark Avory. Despite their flair for fancy 3D graphics, the premier Jaguar game will be using sprites. "Mark's already done four months preliminary work on a 3D racing game," remarks Core's spokesman, Jeremy Smith, "But we wanted to put out a sprite game to coincide with the launch of the Jaguar XJ220 supercar."

Jaguar XJ220 Sports Racing, due for release next month, will be staged over 12 countries with different backdrops and individual features for each track. You'll go up against other vehicles in the XJ220's class, such as the Ferrari F40 and Porsche 959.

The second Jaguar game, based around the tough Le Mans 24-hour race, will utilise the 3D graphics engine seen in *Thunderhawk*. This realistic simulation should be out in time for Christmas.



JAHANGIR KHAN

Jahangir Khan is not, as some people believe, a distant relative o the infamous 13th century Mongol warrior, but put a squash racket in his hands and he becomes as deadly on the court as his namesake was with an axe - hardly surprising when you consider his family background. His father, Rossan Khan, was the British Squash Champion in 1957 and most of his brothers are also heavily involved in the squash circuit. Literally translated, his name means 'conqueror of the world' and he certainly lives up to it. Khan is unbeaten in his last 500 games and is the holder of every squash title in the world.



A SEASON **CONTAINS** four matches each against a players of varying skill. Not only are you able to play in a match, you also have the option to sit in the crowd and just watch the others play their games. Rather like scouting the opposition.



THERE ARE TWO WAYS of telling how good a player is: watching his previous matches and seeing how big the crowd is. Players like Jahangir Khan pack the house and pull in the television crews, whereas your first game will probably only pull in your immediate relatives.

TO HIT THE BALL, just move the joystick in one of eight directions and press the button. Three degrees of strength are available from volleys to lobs, all designed to confuse your opponent.

DMMENT

WHETHER IT'S BECAUSE squash is a fiendishly difficult game to program on a computer, or whether it's because it is still considered a 'minority' sport, there haven't been a great deal of squash games, which is a pity if the quality of Krisalis' effort is anything to go by. Although Jahangir Khan combines both a sport sim and a managerial game, it hasn't gone overboard on

either, enabling them to flow freely together. Mass-scale championships are definitely in the offing. The game is full of little touches from the way the crowd size increases as your performances get better to the way the different coloured balls affect each game - blue balls are fast and bounce all over the court while heavy vellow ones make for a lot of running around. The biggest drawback is that until you get the hang of the control method, most games are going to end as 9-0 losses. Fortunately, the easy control option helps you work on your positioning first before you start trying to control your shots. It doesn't take too long to get the hang of things and as soon as you do, you're in for one of the best ball sport games to come along for a long time.

Paul Presley

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THE ONE

MAY 1991

CADAVER THE PAY-OFF Renegade

PRICE

£14.99

(Original Cadaver disk required)

NOW NOW

GRAPHICS

92%

SOUND

75%

PLAYABILITY

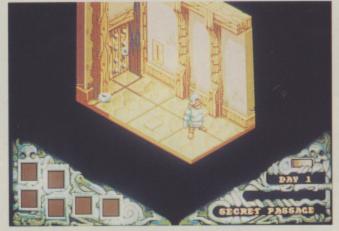
920/1

VALUE

87%

OVERALL

88%



KARADOC ARRIVES OUTSIDE THE TAVERN: this is the very first location and already he's got problems. The door is locked, and there's no other way in. That slot is probably the way to get the door open, but what the hell goes into the slot?



AT LAST, HAVING WANDERED through the deserted inn, you come across some form of human life. He wants his supper, in return for which he'll give you some vital information. It sounds simple enough, but things are not quite what they seem.

CALDA THE PA

IFE'S NOT EASY when you're a dwarf. You battle your way through five excruciating monster-infested levels, set off to collect your reward, and what happens? The gits who sent you on that impossible quest seem to have buzzed off, reward and all

And as if that wasn't insult enough, everybody else in the Charon Arms, where you began your quest, has disappeared too, so you can't even get yourself a free mug of mead for your pains.

So begins the second great adventure of Karadoc The Dwarf, the stunted hero of *Cadaver*. On arriving at the tavern all you are aware of is that everybody seems to have disappeared in mysterious circumstances, and since they have your reward, you've got to find them.

The Pay-Off is smaller than Cadaver, about twothirds the size, with only four levels of 250 rooms. The Bitmap Brothers reckon that while a good player (with a solution) should take around seven hours to play right through the first game, this one will only take about three hours to replay once solved.

Don't be put off by the smaller size of this module though, it's tougher than Cadaver, so although you

don't need to have completed the latter to play this, it certainly helps.

The first level is set in the Tavern itself, and is just a small collection of rooms which set the scene, but even at this early stage you have to work hard for every clue.

Next, it's on to the village itself. This shows the power of the Cadaver game system, because this level is actually laid out like a true village with streets and houses. Unlike most of the levels in this module and the original game, the Village has a far greater monster-bashing bias, which should relieve those whose brains hurt.

The largest level is the Temple - and whereas the first two use completely new graphic sets, this, and the concluding level in the caves are re-hashes of two of the original Cadaver levels, and are both tough enough to have even the meanest Cadaver players burning the midnight oil.

You have been warned...

DEADLY DESIGN

CADAVER BEGAN OVER TWO AND A HALF YEARS AGO as a simple mapmaker on the ST to create isometric 3D arcade/adventure games. It was named Adventure Level Editor (which sounds a lot more palatable as an acronym: ALE), and has since grown into an extremely powerful utility.

acronym: ALE), and has since grown into an extremely powerful utility.

ALE makes life easy for the designer because each level is initially created as a two-dimensional map, the purpose of which is to define the size of each room (from three by three to 10 by 10 floor tiles) and show the interconnections between them.

Having created the map the designer can then select any room which is instantly converted to a 3D shell. The room is then given its individuality by 'painting' on previously defined background features. At this stage objects can also be selected from a pre-defined library and placed in the room. This is where ACL comes in. ACL is a language designed by The Bitmap Brothers' own Steve Kelly to control the events in Cadaver and its sequels. The

This is where ACL comes in. ACL is a language designed by The Bitmap Brothers' own Steve Kelly to control the events in Cadaver and its sequels. The way it deals with objects is very clever. Each object placed in a room has a unique number, and associated with that number is a few lines of ACL code that tell the program exactly how to deal with that object under different circumstances. Can it be opened? Can you insert things in it? And so on.

One of the characteristics that makes Cadaver such an absorbing game is

One of the characteristics that makes Cadaver such an absorbing game is that some objects can be opened to reveal other objects. For instance you might open a cabinet to find a small casket and then open the casket to find a key. In this case both the casket and the key are kept in special Attic rooms until they're needed. These are rooms that are on the map but can't be reached by the player. When an object is found it automatically removes itself from an attic room and places itself as near to its container as it can.

The language is also used to control events in each room, like doors locking and unlocking. Even the central character is not sacrosanct. ACL can be used to detect his position, and even push him about, overriding what you are doing with the joystick!

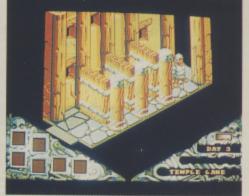


AVER AY-OFF





HO HUM, HERE'S THE SORT OF TEMPTING THING that led so many games players astray in *Cadaver*. Three levers. You don't know what they do, but you want to find out. Pick a number, one to three, shut your eyes and hope... AH-HA! ANOTHER REAL PERSON. The Temple Priest may look like a kindly old man, but really he's a bit of a nasty old buffer. On first setting his beady eyes on you he sees you as potential slave material. You, of course, have other ideas.



IN THIS SCREEN YOU'VE JUST MANAGED to get access to the temple by getting from one end of this lane to another. That wasn't particularly easy because it involved some careful thought about the relationship between gates, levers and a piece of slime. How's it done?



NOW HERE'S A NASTY ONE. You want to get round to the other side so you can get to the keyhole. Trouble is, you could get spiked in a very nasty place. The pit, by the way, contains a couple of those brain creatures. Remember those bonny bouncers?



COMMENT

THE PROBLEMS WITH LEVELS
DISKS is that, on the whole, what
you get are some new graphics
and more or less the same
gameplay, and very often that's
not enough to justify a new
product. Fortunately Cadaver was
the sort of game that, even if you
managed to complete it, left you
wanting more. So once you've
purchased more in the form of
The Pay-Off, what exactly do you
get for your money? True, there's

the usual new graphics... but that ain't all. What makes this levels disk so worthwhile is that designing the original game seems to have been very much a learning experience for the Bitmap Brothers, with resultant improvements in almost every department becoming apparent here. Players who have completed Cadaver will enjoy the greater variety and continued challenge, while newer players may want to sample more of the first game before tackling this tougher nut.

Laurence Scotford



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REVIEW

VIZ: THE COMPUTER Virgin (Titter!)

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GRAPHICS

SOUND

PLAYABILITY

VALUE

OVERALL



THE COMPUTER GAME

HEN YOU'RE FEELING tired and depressed it's quite common to get a sudden urge to walk out under a moving car. This is inadvisable, as there's a very good chance that you may end up dead. Instead, why not purchase a square-shaped piece of plastic and shove it into one of those useful receptacles known in the trade as a disk drive. It sometimes works.

And now there's a piece of plastic like no other. Yes folks, Viz, home of Finbarr Saunders (source of endless double entendres), and the world's greatest receptacle for bad jokes, has produced its very own computer game. Top of the bill are Johnny Fartpants,

Buster Gonad and Biffa Bacon, taking part in a race, staged in the sunny town of Fulchester, hosted by the world-famous Roger Mellie and FTV. The course covers five sections, each littered with obstacles. Fail and

you're forced to retire with egg on your face: win and you don't even get a prize. But then that's life all over - crap.

DOWNING PINTS is the ideal way to get power to those parts intelligent conversation just can't reach. Beer transforms itself into tokens according to how much liquid Biffa quaffs.



AND THEY'RE OFF. Roger Mellie does the preliminary honours and provides characteristically succinct commentary throughout. As for the other Roger, he's Irrelevant.

BEFORE OUR STONKING THREESOME

sabotage they need to collect a few tokens by taking part in the bonus games. Here, wiggling the joystick galvanises Johnny

Fartpants' pump into action and

propels our hero magically up the

can use their weapons to

participate in a bit of race

flatulence scale.

10

VIZ - THE COMIC

HONK!

Dreamed up by Chris and Simon Donald, Graham Dury and Simon Thorp, Viz is a study in how to get rich quick by telling 'botty' jokes. From a début print run of 150 copies sales have rocketed to over 1,000,000. These days it vies with The Simpsons as a source of associated merchandise. Not only can you get your mitts on a copy of the comic every month, there are also books (The Spunky Parts, The Dog's Bollocks), calendars, T-shirts, alarm clocks and hats to spend your hardearned readies on and snigger over.

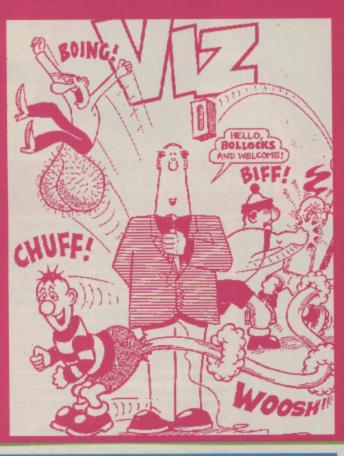


FOR BUSTER, collecting tokens doesn't come easily. **Having shipped** his gonads to a pancake factory he's forced to exploit their bulbous bulk to forcefully flatten the dough. Unless it's completely flat it doesn't count. His other bonus level is equally painful: it involves bouncing as high as possibly on those unfeasibly giant testes.

BUSTER

Despite a disability which would bring tears to other people's eyes, Buster Gonad remains chearful about the fate which has befallen his unfeasibly large testicles. It's their allpurpose versatility that makes them as useful as a third arm.

THE COMPETITORS



BIFFA BACON

Biffa doesn't need words he uses his fists. Buy him a pint and he'll be your friend for life. Spill it, and you get a free trip to hospital.

JOHNNY FARTPANTS

Distinguished from an early age by a fetish for pickled eggs, Johnny's brown and dirty underpants are the product of a lifetime's windy bottom a talent which has made him famous.



THIS IS RODNEY RIX. He throws bricks. Keep in your lane and you'll avoid him; get hit and the shame is enough to make you lose a life.



DRAWING FROM HIS BOTTOMLESS RESERVE of charm, Parkie attempts to nab you the second you set foot in the park. Use your devastating secret weapon or just leg it pretty sharpish.



WHEN JOHNNY FARTPANTS is under pressure there's only one way out. In average difficulties his weapon number one, a propellant bottom burp, works wonders but when things look really dicey only Johnny's Super Power - a massive curry-induced Mega Pump - can chuff him into the lead.

THANKS TO
BUSTER'S
wheelbarrow,
his unfeasible
physique is
transformed
into a model of
streamlined
efficiency.
Gonad is also
entitled to use
Plum Power - a
personalised
nut bounce.



OMMENT

You get a lot with a copy of Viz: jokes, fat slags, a bagful of tips and plenty of change out of a fiver. The computer game isn't such good value for money. £19.99 buys you a standard obstacle course, a few bonus screens and a handful of jokes. The unusual bonus games are good fun and the graphics accurately capture the characteristics of the comic, but underneath the glossy exterior

there lurks nothing more elaborate than a basic chase game. Hotfooting it around the Fulchester sights is fun for a while but for non-fans there just isn't enough substance to justify the price. Viz fanatics could spend a couple of hours or so chortling at Roger Mellie's subtle asides (though after the third reading they do tend to grate a bit) but even they might be disappointed at the relatively small role played by most of Fulchester's stalwarts: where's Billy The Fish? As a game all this is most likely to appeal to exactly the sort of people who aren't allowed to buy it - kids. Adults should consider sticking their nose in a Viz book instead.

Kati Hamza

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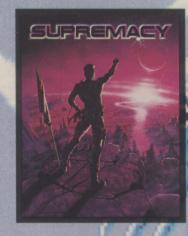
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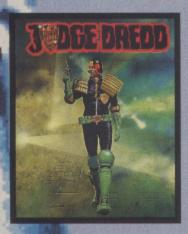
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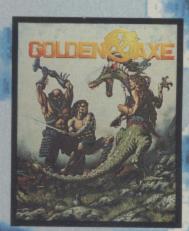
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GOING FOR A HAT TRICK

SMALL BUT PERFECTLY FORMED programming partnership Sensible Software is busting a gut to get three sizzling games onto the market in a single year.



Wizkid will be first off the block and is the only Sensible Software production with a publisher at present, the honour going to Ocean. As

Sensible Soccer: brimming over with impressive features.



the guys at Sensible Software like nothing better than a quick game of *Kick Off 2* between frustrating sessions on the debugger and paint package, their next effort, *Sensible Soccer*, will be positively brimming over with features and neat little touches.

"It's a hybrid of Kick Off and Speedball! You're able to

Cannon Fodder: "Megalomania meets Lemmings." see more of the pitch than you can in Kick Off," notes spokesman John Hare, "Sensible Soccer is just as fast, the passing is a lot easier and you can plan your moves in advance."

The attention to detail is certainly impressive. As an example, players on both teams have individual features like skin and hair colour. More importantly, Sensible Soccer allows you to apply aftertouch to put the ball high in the air or swerve it to the side. You can also chip the ball over the opposition. Sliding tackles play an important role, too. You can slide in at the far post and nudge the ball inside the goal mouth or simply steam in and redirect the ball to foil a striker. Slides are also handy for keeping the ball in

An element of football management is included without the hassle of boring statistics. Team tactics can be changed at any time during a game: this facility is particularly useful if your team is a few goals down and needs to go on the attack. The trainer can be brought on when somebody is injured, or a substitute summoned from the bench, provided the ball isn't currently in play.

There are 64 European clubs and about 40 national sides covered in Sensible Soccer. The crowds of spectators changes depending on where you're playing in Europe. As the match gets more exciting the crowd will move faster; they may even get totally carried away and start a few Mexican Waves.

After every game you get a replay of the 10 best highlights during the match, these can also be saved to disk.

Last, but by no means least, comes *Cannon Fodder*, described by Sensible Software as 'Megalomania meets Lemmings'. In this full-scale equivalent of a skirmish game, you must throw these men into total victory over the enemy. Higher ranking soldiers are better at performing certain tasks, though you can command anybody to drive a jeep, fly a helicopter, throw grenades, fire a machine gun, and so on.

If any of your men survive a mission they will go up in rank and gain some handy abilities next time round. The rest of the team will consist of inexperienced raw recruits led by these combat veterans. A man who has survived five or six missions becomes very skillful and incredibly valuable, so you certainly wouldn't send him on a suicide attack. The sprites will be slightly bigger than those seen in Megalomania, but the same sort of plan view remains.





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GRAPHICS

HAT DOES A DEMON DO when it's bored? Actually, scrub that question, as Demoniak is more than just a demon, it's pure evil, formed from everybody's dark side. Anyhow, this awful individual thinks that it's found a solution to its eternal boredom.

In its own universe Demoniak is the master of all that it surveys and that's quite a bit - but it still wants more, and our universe seems likely to become the next target.

Fortunately, Doc Cortex, the most intelligent human being ever, has detected Demoniak's presence and has called together four of Earth's

> FOR A TEXT ADVENTURE to make the grade these days, it has to be

something pretty special indeed and Demoniak is certainly that. In a similar fashion to most Multi-User Games (or MUGs), all of the

controlled by yourself. That's not to say that they don't have any intelligence of their own though,

case. For example, taking control

in fact quite the reverse is the

characters (bar three) are

of a prison guard you could decide to

other guards. They in turn start to

really is a fine cup of Earl Grey.

turn rebel and start blasting away at the

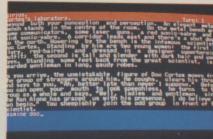
retaliate and, in the confusion, you swap

most powerful superheroes to stop him.

Sirius - Man of Action - is a halfhuman, half-alien hybrid endowed with immense strength. Kyra Brand (a.k.a. Flame) is a Pyrokine, able to convert her body into a mass of flame at any given time. Madlok is the Earth's current Sorcerer Supreme, while Sondra Houdini is a Marxist/Feminist psychic.

Together this motley crew should be able to collect the necessary components to construct a device capable of sealing the entrance which Demoniak hopes to use to gain access to our universe.

Unfortunately, for security reasons, Doc Cortex won't say what



IN GENERAL, THE LAYOUT is pretty basic. The red bar at the top tells you the current location, which character you're currently in control of and how many turns you've taken. The blue bar at the bottom is where you input text and the central window is where the story is told.

PLAYABILITY VALUE OVERALL

EVERY SO OFTEN those components are. As the

you'll be asked to press a key for a picture. These serve to either break up the text or to provide a more graphic description of an important element.

companions blast off to the icy planet of Freezyassov, Demoniak sits quietly, patiently waiting, timing his strike, collecting his thoughts, chewing his nails, watching the grass grow...

ALAN GRANT'S LIST of credits makes impressive reading for any comics fan. He's probably best known for his work on 2000AD, which included many Judge Dredd stories (either written alone, or in

collaboration with Dredd's creator, John Wagner) alongside Strontium Dog, Ace Trucking Company, Robohunter and Judge Anderson

among others. Grant has also written for American comics giants D.C. and Marvel, contributing stories for such infamous characters as Batman, RoboCop and The Punisher. Future attractions will include one of the comic world's unlikeliest team-ups, when Batman and Judge Dredd join together in a collaboration between D.C. and British publisher Fleetway. Watch out for more news of this and other Alan Grant projects in a future

control to another guard. Using this character, you unlock the cell of a prisoner whom you want to take control of next. Then, walking out of the cell, you stand back and watch as the other guards pile into each other. Importantly for any text adventure, the parser (the part of the program which interprets your input) is quite competent, taking commands such as 'take all the red things from the bench' in its stride. Of course, the real beauty of Demoniak is the text. The author, Alan Grant, is highly regarded in the world of comics and his humour and style is clearly evident here. Demoniak's biggest problem is simply that it's a text adventure. Unless you're prepared to sit down and type, it's not going to be your cup of tea. Which is a shame because it

Paul Presley



SONDRA'S MIND-READING ABILITY is displayed by adding another window to the screen, showing exactly what the subject is up to.

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S JAREL, THE PRINCE OF SHAM-NIRS, you and your six campanions have to explore Arborea, find the four crystals that symbolise the four elements from which the Crystal world has been created: Earth, Sky, Water, and Fire and return them to their respective towers.

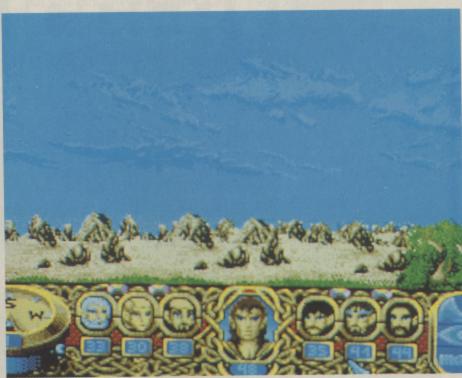
The scenario for this impressive
French 3D role-playing game reads,
typically, like the back-cover blurb for
most pulp fantasy. Gods created the
world, to be the home of mortal
creatures. Only three different
races lived there for many years:
Orcs, tireless workers; Sham-nirs,
Artisan Elves; and Black Elves, the
rulers of the Crystal world.

Then, one day, Morgoth, a fallen angel, cursed the Gods who had banished him from heaven and swore revenge. He swept across the Crystal world bringing discord and violence. He corrupted the Orcs and Black Elves, turning them against the Sham-nirs.

The Gods were dismayed at the anarchy everywhere, so they drowned the world in their fury, leaving only Arborea as the last resting place for the crystals above the sea.

ONCE IN 3D MODE you see out of Jarel's eyes, while the rest of your group head for their initial destination from the 2D map: If they come across any enemies you will either have to fight or flee.

CRYSTALS ARBOREA





CREATING CHARACTERS is easy. Just pick the appropriate profession, allocate points to the list of statistics and you're away. There are also options to load existing characters, check maps, or review instructions.



IN COMBAT, the action switches to a bird's-eye view. It's simple to manoeuvre the party for attack, but you'll need plenty of power as well as wits if you are to avoid becoming so much monster fodder.



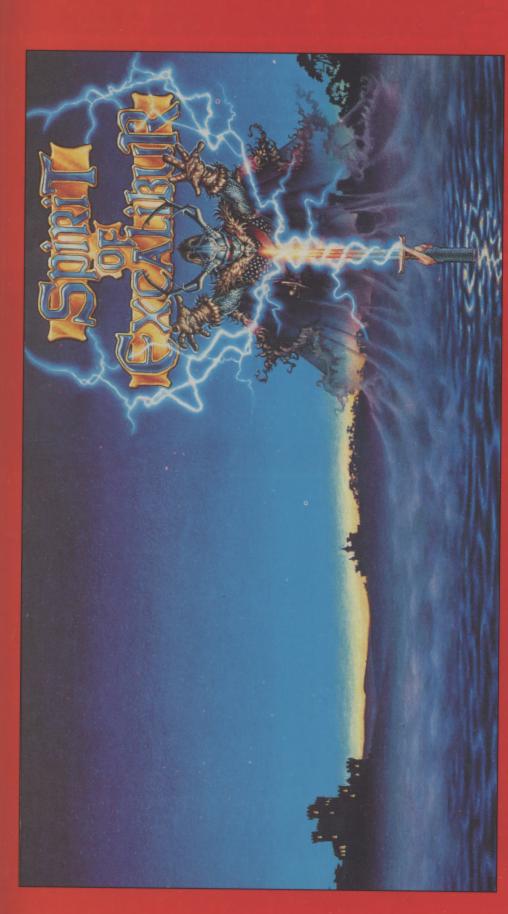
AS YOU CAN **EITHER MOVE the** whole group together or as individuals, it's possible to switch between your six companions to check on their locations However, trying to keep track of the group whilst in 3D Mode is difficult without making frequent references to the map.

OMMENT

FROM THE MOMENT that the intro-sequence begins (showing the four crystals flying through the air and landing in Arborea) you can tell that this one has been polished 'til it shines. Then, once into the game proper, the player finds a simple and friendly front-end that doesn't get in the way of the atmosphere. The characters and other creatures are well-drawn and accompanied by some superb, realistic looking,

background artwork. Simarils hasn't let itself down on the sound front either: both the intro and game-over music have a very mediaeval feel which complements the action perfectly. The sound effects are equally impressive, with suitable grunts during combat, and even the odd bird tweet! If you're prepared to spend some time establishing exactly how to begin (there are moments when the correct action is far from obvious), you may find Crystals Of Arborea rich and rewarding.

Julian Watsham







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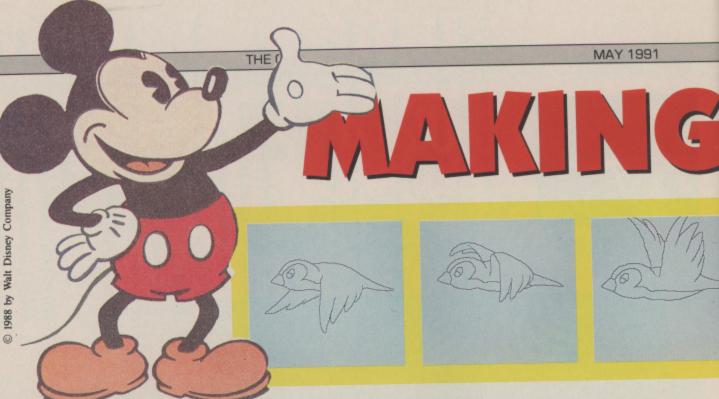
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Laurence
Scotford
gets arty
with
Disney's
animation
software
and
discovers
that it's
not just
kids' stuff.



ver since its European release in the mid-Eighties, the Amiga's potential for sophisticated audio-visual presentations has been realised to a greater extent with every passing year. The Amiga 2000 and 3000 have become the darlings of the audio-visual industry, being used for everything from slide preparation to animation control.

But it's not just a power thing, the low-end Amiga 500 has also has its fair share of art and music packages, one of the most popular being Electronic Arts' *Deluxe Paint* program. This has become a firm favourite with professional graphics designers: not only do its wide range of powerful features make it ideal for producing background artwork, it also boasts a sophisticated animation facility which is useful for creating and testing sprites.

If, however, you've been interested in using your Amiga as an alternative to traditional pencil and paper animation a la Walt Disney or Warner Brothers, up until now there has been nothing you could turn to, short of upgrading to an Amiga 2000 and investing in some prohibitively expensive hard and software. All that has changed with appearance of *The Animation Studio* from Disney, the first full-featured animation package for the Amiga 500.

ROUGHS AND STORYBOARD

The key to successful animation is careful planning. Once an idea for a cartoon has been conceived, the next step is to produce a storyboard. The storyboard is a sequence of casual sketches, roughs, which show the key events in the animation you are planning. Ideally, anyone should be able to establish the plot of the cartoon just by looking at the storyboard.

PENCIL TESTS

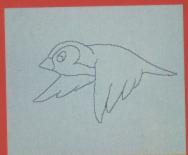
Having produced an outline for your animation, the next step is to produce a series of 'pencil tests'. These show rough outlines of all of the animated parts of a cartoon (that is, everything bar the static background). The best approach to use is that used by professional animation studios.

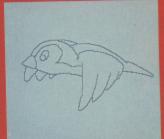
Firstly, only the key points of the animation are drawn. These are

usually extremes of movement. For instance, if you're animating a flying bird you will begin by drawing the three frames showing the wings completely lifted, completely lowered, and half way between the two (figure 1).

Next comes a process known as 'in-betweening', in which all of the intervening frames are drawn. In a professional animation studio, the chief animators will draw only the key frames while apprentice artists Figure 1: The extreme frames of the birds movement are drawn first.

Figure 2: In-Betweening is the process in which the intervening frames are added.





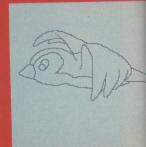




Figure 3: The Animation Studio's 'Onion Skin' technology allows you to reference the previous three frames while drawing the current one.

REVIEW

THE MICKEY

(would you believe, 'inbetweeners'?) draw the remaining frames (figure 2).

The pencil tests essentially work like most powerful Amiga art packages. You can draw freehand, or create circles, ellipses, squares and rectangles, either filled or unfilled. You can draw straight lines and arcs easily, fill areas, add text in a variety of fonts, and create your own brushes. There's also a useful 'magnify and zoom' mode for more detailed work, and it is a simple task to flip, rotate, and scale images.

Where The Animation Studio begins to differ though is in the use of Onion Skins. Each frame of the animation is drawn on a 'cel' – in traditional animation this is a drawing on a piece of acetate. Once a cel has been completed, the next one is overlaid without obscuring the artwork beneath. In this way it's possible to draw the next frame while using the previous one for reference. The Animation Studio reproduces

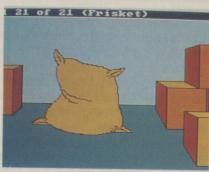
this effect by showing the previous frame as a grey outline behind the current cel. The last three cels are shown in increasingly softer outlines (figure 3).

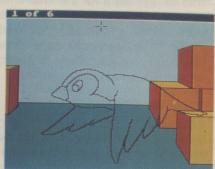
Once a Cel sequence has been created you can test it by simply selecting the 'camera' function. By default, animations run at 24 frames per second (this is the speed at which a normal film runs, although many animations are made to run at half this speed by shooting each frame twice), but you can alter the frame rate if you wish — a useful facility if you wish to test sequences.

The next step is to test your animation thoroughly. You should watch it several times, keeping an eye out for any unnatural jumps in the action, or areas in which the movement could be made smoother. The Animation Studio makes it easy to alter individual cels or add, delete and swap them.

Once you're happy with your rough animation, it's time to get more

Figure 6: The frisket is used to mask certain colours so that the animations always appear in front of the background, as in picture A. Picture B shows the disastrous effects that results if the Frisket is incorrectly used.





organised and write up your 'exposure sheet' (not as offensive as it sounds). The exposure sheet is a detailed plan of action that shows how the cels are to be ordered and how the animation is timed and where sound is used (figure 4). The Animation Studio offers some very sophisticated functions for use in creating an exposure sheet, including a fast search facility and extensive cut and paste options. Sound effects and music are stored in the '.SMUS' format, which is compatible with most Amiga sound and music packages.

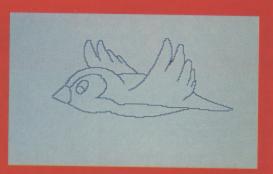
So far our animation has only been a series of monochrome line drawings, but now we can bring it to life with the addition of colour. This is done with the 'ink and paint' program. The tools in this section allow you to touch up your pencil test artwork, and add colour and shading. Colour palettes of up to 32 hues can be set up from a range of 4,096 colours, while artwork can be overscanned to fill the entire screen. In addition, extra colours can be created by using a process known as 'dithering', in which two different colours are mixed to create a third (figure 5).

One of the most important elements of the ink and paint program is the 'frisket'. This device allows you to select masking colours so that your animations appear correctly against the background. Without this, parts of the background will show through your animation incorrectly (figures 6a and 6b show the use of background artwork with and without a correct friskit).

The background artwork for animations can be any '.IFF' file, so it can be created with most decent Amiga art packages such as *DPaint III*, and then added to the foreground art via the ink and paint program.







Spec: Runs on any Amiga, but a minimum of One Megabyte of RAM is recommended. Price: £99.99

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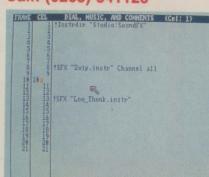


Figure 4: The Exposure Sheet controls the timing of the animation and coordinates sound and images.

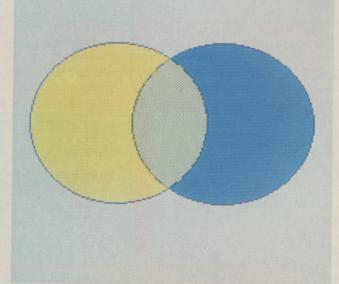


Figure 5: Dithering is the process used to mix two colours to obtain a third. It can be seen here in the two circles. The dithered colour is in the overlapping portion.

REVIEW THE ONE MAY 1991

Special effects can be achieved by the use of 'colour cycling'. One or more colours are defined as a sequence of hues which change at a predefined speed. When used with care, this feature can generate waterfalls, lightning effects and other visual treats.

Having added your backgrounds and coloured your animations, it's time to test them for the final time before committing them to disk. The public domain utilities *Flick* and *Flicker* have been included to allow you to run your animations (with and without sound respectively).

THE VERDICT

Without doubt The Animation Studio is a very powerful tool that will be appreciated by both amateur animators looking for an easy way to practice their art and professional animators dabbling in computer animation for the first time.

However, the price is going to be prohibitive to many, especially taking into consideration the necessity of owning a decent paint program to generate background art and a good music program to create scores and sound effects.

This program is ideal for creating animations for demos and game intros, but if you're really serious, you'll probably want to have some sort of video set-up so that your masterpieces can be transferred to video tape when they are complete.

The package has been thoughtfully designed and is easy to use, especially if you take the time to work through the two manuals. There are some nice touches, such as the way all of the programs can be used together as a suite or loaded separately if you are running short of memory. Each program is also fairly foolproof, prompting you, for instance, at points when you would be advised to save your work.

In addition to the sample animations, backgrounds, and sound effects included on the program disk, The Animation Studio comes supplied with a Morgue disk containing classic Disney animations which demonstrate essential animation techniques and a demo disk with a Donald Duck scene created by a Disney animator. The Disney animations can be loaded and manipulated but they have been 'fixed' to prevent the modified files from being saved or used in your own animations.

Ifyou don't intend having a serious crack at computer animation, then The Animation Studio is probably too expensive to bother with. If, however, you're looking for a solid introduction to animation with a view to producing your own cartoons, then it can't be too highly recommended.

THE ANIMATOR'S ART

The animators at studios such as Disney and Warner Brothers use tried and trusted techniques which, with a little practice, can be easily applied by anyone with a smattering of artistic skill and creative flair. Here are the more basic ones as demonstrated by Disney's own characters.







Arc of Motion: By using very circular motions (as seen in *Cinderella* when the Fairy Godmother waves her wand) characters are made to flow and are given a lifelike quality. Straight lines should be avoided wherever possible in animations.

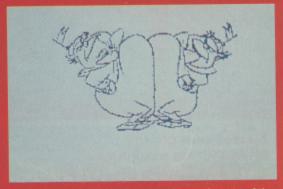




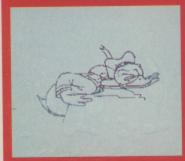


Path of Action: The path which an animated character takes as it crosses a background can make the difference between a lively cartoon and a dull one. Try not to have characters walking across screen from left to right or vice versa (this only makes them look two dimensional). Instead, make use of depth by moving them into and out of the screen and using more convoluted paths. Disney's example, in which Goofy appears to zoom out of the screen is a good one.





Squash and Stretch: Characters lose their rigidity if you accentuate the reactions of parts of the body to certain movements. Something as simple as a bouncing ball, can be given life just by compressing it as it bounces and stretching it as it reaches the top of its bounce. In *Alice in Wonderland*, Tweedledum and Tweedledee are grotesquely squashed and stretched as they move, but as well as making them comic they also appear more real.







Anticipation: This is one of the most important aspects of a good animation. If you lead characters directly into an action it is easily missed and consequently far less effective. This is solved by making characters anticipate a major action. Make them lean back before running, wind up a fist before hitting something, or compress before jumping into the air. The latter is suitably demonstrated by Disney's Donald Duck as he squashes himself towards the table before jumping.

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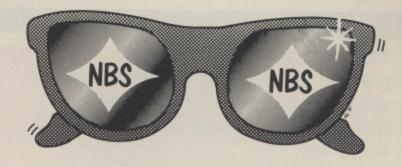
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NBS....HERE TODAY....AND HERE TOMORROW TOO.

Following last month's look at post-war manouevring, Matthew Stibbe goes back in time a little to examine the strategic relevance of the Second World War.

o begin at the beginning, World War II was an aggressive war waged on unwilling defenders. Despite Chamberlain's claim of 'peace in our time' the Munich agreement of September 1938 failed completely to slate Hitler's appetite for conquest.

Encouraged by the Nazi-Soviet non-aggression pact, Hitler invaded Poland on September 1st 1939, thus bringing France and England into the war, and then struck France through the low countries on May 10th 1940.

Thus began the great conflict. This brief overview will look at the evolution of strategy at the highest level on both sides of the war in Europe.

The fact that the Germans took the initiative through aggression gave their armies an advantage. They capitalised on the surprise and momentum they could gain by waging an aggressive high speed war (or 'Blitzkrieg').

Using this strategy at its most effective, an outnumbered force could concentrate overwhelming forces at a given point, and thus out-manoeuvre and out-fight local opposition. The aim, however, was not to win the battle, but to transcend the battlefield by going for the jugular.

In many ways the techniques of this warfare were new—armoured columns, parachutists, close air support and so on—but the aim was not. It was the same method that the Germans had used in the Franco-Prussian war of 1870 when they defeated the French army on the field of battle, and then raced to Paris to lay siege to it. The same would have happened—albeit on a grander scale—in World War I, but for the dogged resistance of their enemies.

The British and French on the other hand had arguably learned the wrong lessons from the Great War, and had adopted an essentially defensive mentality. In 1939, this mentality served only the make a strong crust through which the Germans could easily punch a hole. Holland was overrun in five days, Belgium in two weeks, and the Blitzkrieg was launched against France on May 16th 1940, a day after the Dutch capitulation.

The German forces entered Paris unopposed on June 14 and forced France to sign an armistice at Compiegne on

THE ART OF STRATEGY AND TACTICS IN WWII

June 22, 1940, having forced a British withdrawal from Dunkirk. This lightning war was the model for later German offensives in the Balkans, North Africa, and, on a much larger scale, in Russia.

On the other side, the defensiveness and un-modernity displayed in France was slowly transformed. In many ways the battle of El-Alamein symbolised a turning point. It was the first time that the British had defeated the Germans anywhere. Churchill said of it: "Before El Alamein we never won a battle, and afterwards we never lost one."

Montgomery was reinforced with men and US equipment, while most German transports heading for Benghazi in Libya were sunk by British ships and planes. In other words it was a fight on British terms. The Allies were wedged between the sea and the Quattara depression — the Germans could not outflank them.

On the night of October 23rd 1942, Montgomery began a five-hour, thousand-gun artillery barrage. Then the British columns moved forward to cut a deep salient into the German lines. The Germans and Italians held out for two weeks and then began a fighting retreat back to Libya.

On November 8th 1942, US and British forces landed in strength in French Morocco and Algeria in an operation called 'Torch'. Timed to coincide with Montgomery's offensive, the operation placed them in a position to attack Rommel's Afrika Korps from the West. This was a 'pincer' movement executed on a grand scale.

STORM ACROSS EUROPE (SSI)

have a real problem with this game — it has me hooked! I'm supposed to be revising for my finals (and finishing this article) but instead I've spent the last four hours playing this game.

Storm Across Europe is a grand strategy simulation of World War II in Europe. Someone has to play the Germans, but the computer or other players can take the parts of Russia and the Allies. The game involves both directing production and fighting a war in the air, at sea, and on land.

Essentially, this concentrates on land-based combat, but it also includes elements such as strategic bombing, submarine warfare, V-2s, atomic bombs, and research.

The military details are abstracted — that is, it's a game of armies and air forces, rather than brigades and squadrons. It loses nothing for this though — if anything it is more accessible because it is abstracted from the technical details of warmaking.

However, there is perhaps a danger that it is also a little

abstracted from the painful realities of warfare too. It's interesting to try to follow historical circumstances — for instance invading Russia, bombing England and so on.

What's most surprising though, is that despite the array of opportunities that exist for varying the course of history, history itself seems the best guide for decisions. It's hard to decide whether this is due to the game designers constraining the variables to make it so, or whether I automatically adopt a historical approach, or again whether what actually happened was the most predictable and logical course of events.

It uses a mouse-based interface (with the keyboard as a fallback), but its origins in the pre-mouse world are evident, as the interface sometimes seems over-complex and

On the plus side, it's still possible to get through a game in a few hours, although an early defeat is quite common.

I hesitate to say this game is a must for all budding Hitlers, but it certainly is required playing for any proto-Churchills out there. As for neo-Stalins, I would only point to the game variable called 'Stalin's sanity' and say no more.

UMS II (Rainbird)

his is the successor to the successful *Universal Military Simulator*, published way back in the dark ages when Rainbird was owned by MicroProse. Both games were developed by Ezra Sidran.

games were developed by Ezra Sidran.

The original UMS was a tactical battle simulator, which used a three-dimensional map to show the progress of battle. The second game's subtitle 'Nations at War' hints at its breadth. It aims to be a TOTAL military simulator.

its breadth. It aims to be a TOTAL military simulator.

Using the *Planet Editor* (not included in the package, but word is that it will be available as an upgrade or at a nominal price to registered users) it's possible to simulate any conflict on any planet in almost infinite detail.

In practice, the three scenarios (or should I say worlds)

In practice, the three scenarios (or should I say worlds) provided with the game should occupy any player. They are: Overlord (D-Day 1944), Alexander the Great and the wars of Napoleon (by the way, there's also a Desert Storm scenario which is available direct from Intergalactic).

Although the game includes elements such as taxation and production, most of the player's attention is devoted to military manoeuvres. These take place at one of five zoom levels from orbital to divisional. Units can be naval, amphibious, ground based, airborne and even orbital.

Another good point is that the game is totally configurable: the author likens it to a military spreadsheet where every variable is accessible and open to user modification.

On the face of it, this is a game for any serious wargamer. However, the enormous detail or representing the entire globe down to a scale of seven square kilometers has severely affected the game's performance. It uses a technique called virtual memory which involves a great deal of disk activity. This is a nuisance.

A second criticism must be of the user interface. Considering it is such a complicated game, the user interface is surprisingly good, but some apparently simple things still seem to take a long time to do, or require arcane commands to achieve. Again this is not a major complaint, but it does mean that the game requires a considerable amount of time to learn thoroughly. It also requires a lot of patience.

And one last gripe. Frankly, the manual isn't up to the standard of other games from the MicroProse stable, which doesn't help the learning process

doesn't help the learning process.

Despite all of these criticisms, UMS II is an outstanding technical achievement. UMS III will probably require a Cray to run properly.

The use of air power, and especially airborne troops was one of the important changes in the nature of warfare that took place in WWII. The allies used airborne troops in large numbers, for example in Normandy, or in Operation Market Garden.

The first use of parachutists on a large scale was, predictably, by the Germans. On May 20, 1941, in a powerful display of offensive air tactics, 3,500 German paratroopers were dropped on the strategic island of Crete. Most were killed, but a second wave of 3,000 quickly captured key defenses and overwhelmed the remaining British troops.

Hitler now had in his possession a strategic Mediterranean island for the dispatch of reinforcements and supplies to his desert troops in North Africa, which were poised for an assault against Egypt and the Suez Canal.

This is too vast a subject to cover even in summary in such a short article. What I have tried to do is set the games I have reviewed this month into a context, and to point out some of the salient strategic issues. Playing these games is better than a history lesson, because they show the 'why' as much as the 'what' or 'when.'

There are some excellent histories of the war, amongst which Max Hastings' books rank very highly, but above all Churchill's war memoirs are invaluable and fascinating.

• In the next article, I hope to cover the war at sea, in the pacific, and on the Russian Front.

DESERT RATS, VULCAN, ARNHEM and FRONTLINE

esert Rats, Vulcan and Arnhem are old simulations of the desert war in North Africa (El Alamein), the Tunisian campaigns (Kessarine Pass) and Operation Market Garden (the famous 'Bridge too Far') respectively.

Vulcan and Arnhem are based on the same game system with additions for air power and paratroops as appropriate. All offer several scenarios ranging from 30-minute battle simulations, to three- or four-campaign games covering months or even years of real time. Within the limiting context of the gameplay system, each game conveys the essential nature of its subject very well.

There are differences though, Arnhem brings a sense of urgency, as armoured units race to reinforce paratroops dropped behind enemy lines, while Vulcan simulates very well the problems that faced a fresh and well-equipped, but unseasoned, American army in their first encounter with the utterly professional Germans. There is always a sense with Vulcan that victory is inevitable for the allies — but at what cost

Desert Rats, on the other hand, is a game of supply and manoeuvre, with the Axis and Allied players like two snakes coiled up together along the coast road and struggling to see who suffocates first.

In many ways the Vulcan campaign is the most interesting — mainly as a precursor to the European campaigns of 1944 and 1945. In any case all three games are interesting divisional level simulations that capture a historical moment well, without the sometimes awkward detail of SSI games.

Frontline is a different game completely from the other CCS offerings. In the first place it is a squad level game — in other words it deals with tactical decisions made at the lowest level of an organised army. Secondly, it's been written to use a mouse-based interface. Of all the wargames reviewed here, this has the best user interface.

It provides a number of scenarios — from the D-Day glider landing at Pegasus Bridge, to the assault on Monte Cassino in Italy. It takes into account fire support, close combat, height, lines of sight and leadership among other things.

In other words, this is a very accurate simulation. It manages a lot-of the tedious work that stops many board games on the same subject being more enjoyable, but there is still a lot of detail to absorb. The nearest equivalent to it is possibly Sniper! on the Compuserve electronic network, where the 'enemy' is another player accessing the game by modem.

I recommend this one, if only because it provides a welcome relief from the tide of division, corps and army level games that seem the norm in strategy gaming.



GOLD FINGERS

AS WE REPORTED LAST MONTH, the demise of Mirrorsoft last year has left a cloud of confusion over which games are actually travelling over to Acclaim. While the deals are still being struck as we go to press, any publisher out for a real corker should look no further than Graftgold's next release. Originally due to appear on the Imageworks label, Fire and Ice is yet another run and jump affair. After controlling the likes of an athletic hedgehog or New York plumber in previous games of this style, it comes as little surprise that your screen persona is a coyote this time around. The main character even comes with a customary cute appearance and attitude. Just take a gander at those big eyes and fluffy ears. The boys from Braintree are no strar.gers to creating smart software. Andrew Braybrook, Steve Turner and their chums at **Graftgold have** been responsible for plenty of classics in the past such as



Paradroid and Rainbow Islands (and if you want to know more. turn to our profile on page 23). Fire and Ice, we're pleased to announce, is looking just as hot.



WITH THE MOVIE JUST AROUND THE CORNER. Manchester's most prominent software publisher has started to show off its faithful adaptation of Hook. With only a fraction of Steven Spielberg's budget, Ocean still needs this game to be a hit. If you can believe the English accent of Dustin Hoffman, you'll probably appreciate this lighthearted attempt to capture the charm of Peter Pan.



INFOGRAMES AND Walt Disney Software recently got together to bring the likes of Mickey Mouse and Donald Duck to your computer screen. Hare Raising Havoc is the first example of this promising co-venture.

Taking the role of Roger Rabbit, you must look after



Baby Herman while his Mum goes shopping. Of course, things are never easy in Toon Town. This crafty nipper quickly gives you the slip and poor Roger finds it very difficult to keep out of trouble in such apparently safe places as the kitchen and bathroom. Can the baby and your bacon - be saved before Mum arrives back

Hare Raising Havoc comes with a mass of gorgeous animated graphics to admire - which means that your machine will need at least one megabyte of RAM.

HERO I

FORGET THOSE PESKY Teenage Mutant Ninja Turtles, the day of the Ninja Ant has arrived!

After completing Switchblade 2 for Gremlin last year, it seems the programmer wanted to do his own thing next time around: Zool is the product of his wild and totally unrestricted imagination. "He came up with this brilliant idea for a Ninja ant," recounts Ian Richardson, "We've just let him get on with it and he's doing a brilliant job."

No prizes for guessing that Zool is of the platform game persuasion. It's got five different levels, each of which will have about 90 screens.

Richardson adds: "Graphically, Zool is absolutely superb. It looks like a Mega Drive or Super NES product. If you can remember, Switchblade 2 was the first game which looked and played like a console game on home computer format. I'd say Zool is a cross between Sonic the Hedgehog and RoboCod. We're trying to get it ready for the early summer."



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DEMOS DOMAN

ALLS! OR VECTORBOBS as they're known. This month's in-thing is to have lots of shiny balls rotating around each other against a backdrop of stars. Last month it was fractals, the month before it was triangles and the month before that we had all those psychedelic blurs. How do all the programmers manage to come up with the same ideas at the same time?

Still, while the graphical artistes run around after each other, the musicians are still managing to create original works. This month has seen a tidal wave of good sounds arriving on our doorstep - everything from moody Jarre-esque type tunes to a less musical but more entertaining collection of Vic Reeves samples.

As well as the pick of the month, we want to encourage new talent to emerge into the field of Demos/PD, so as of next month we will be awarding the Amateur Demo of the Month honour to something creative (graphical, musical or whatever) from one of our readers. Let your creativity flow...

TONE OF THE POWER OF THE POWER

SOUND

ADIES AND GENTLEMEN, would you get up from that embarrassing position and put your hands together for Britain's top light entertainer and seamstress... Vic Reeves. A disk chock-a-block with infamous samples such as, "You wouldn't let it lie..." and "What's on the end of your stick, Vic?" is the highlight of the month, but unfortunately can only be heard through a music studio package. Still worth it if you're a fan though. Otherwise it's not a bad month for music with some good tunes emerging from Vocal Attack, Captured, Accel's Music Disk and Music Dream 1 (a particularly nice tune called Swing The Pub in there). Best music of the month, though, goes to Blues House. As well as plenty of excellent tunes, a neat little Thrust game is used as a menu.



IMAGINE A CROSS between Blade Runner and The Terminator. A merciless android walking around the streets, killing suspected criminals - whilst inside his head, a human lurks, agonising over every death yet powerless to stop them. Nemesis is a unique idea and one that surprisingly hasn't been thought of before. A story on the computer has one advantage over normal comics: music. An atmospheric soundtrack makes this a nice mid-way point between comics on paper and cartoons on TV. Although only on 1 Meg, Nemesis is worth snapping up right away.

PICK OF THE MONTH NEMESIS COMIC





WHERE TO GET 'EM

Nemesis - Comic On A Disk (disk 1272), Vic Reeves Samples (disk 927), Kefrens's The Wall (1281), Accel's Music Disk (926) and Fraxxion's Divine Visions (1277 A&B) are available from: Crazy Joe's 145 Effingham Street, Rotherham S65 1BL

Squirrel Vs Walker and More Classy Animations (disk D590) are available from: N.B.S. 132 Gunville Road, Newport, Isle Of Wight PO30 5LH

Blues House (disk 942 A&B), Captured (disk 948) and System Violation (943) are available from: A Bit On The Side 8 Thorold Place, Kirk Sandall, Doncaster

Music Dream 1 (disk 650) is available from: Start Computer Systems Barbican House, Bonnersfield, Sunderland SR6 OAA

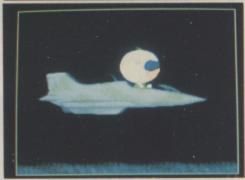
MYTHOLOGICAL GODS HAD some of the most muscular figures ever known. Even the women had muscles in places that they didn't even know they had. For owners of 1 Meg machines, Fraxxion Divine gives you the chance to examine (in beautiful detail) a host of these gods, accompanied by an atmospherically eerie soundtrack. Other graphical delights this month come in the form of Anarchy's System Violation and Kefrens' The Wall. The former contains a nice collection of Vectorbobs, starfields, filled 3D and an intelligent Lemming(!) while the latter offers a series of filled 3D objects/vehicles, and a nice-looking scroller.

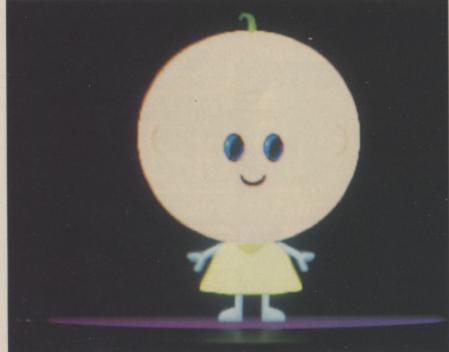
ANIMATIONS

ONLY TWO THIS month, although both are pretty good. The first, from NBS (the people who brought you Seven Tiles), is the curiously named Squirrel Vs Walker and presents an AT-AT Walker (you know, from Star Wars) being chased by a female

squirrel with a wrench. Very strange. The second (again from NBS) is a collection of shorts called More **Classy Animations.** Chuck makes an appearance (for those that don't know, Chuck is a round-headed guy caught up in a number of different shortbut-sweet situations). **Torture Chamber is** probably the best, but they're all of similar quality.







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ARCADES

John Cook may not have two coins to rub together, but he still somehow manages to be the first down to his local arcade to witness the arrival of the latest coin-ops.

PHOTO

R360 SEGA

HEARD OF THE R360? Then, baby, you haven't lived, because forget about Virtual Reality, what the R360 delivers is the greatest sensory overload you are ever likely to get without taking your trousers off.

Developed by those terribly clever Japanese people (Sega) this is a unit that will turn your whole idea of what a coin-op is upside-down. Literally!

You sit yourself in the unit and you realise immediately that this is something different. For a start the thing looks like that brain-washing jobbie that Joe 90 used to use. Anything could happen in the next half hour, eh? Very Sixties. In fact, before you step into the globe, you know that something dramatic is going to happen, because of the major product liability notice prominently placed at the entrance to the thing. Very Nineties.

No-one under 1.30m tall. Dwarves barred. No heart conditions. No intoxicated persons. No pregnant women. No-one with high or low blood pressure. No-one who has been advised against strenuous activity and finally, no-one who has any mental or physical problems. That's The One's staff out for a start. Still, I lied about my height and slipped through.

Once inside the unit, a U-shaped yoke comes down over your chest, to which you attach a couple of side belts, then tighten the whole thing up with a handbrake lever placed by your right hand. Claustrophobic? Moi?

Now the action starts, and it's the familiar G-Loc/shoot down those planes scenario. First you have the gentle take off, and you begin composing the letter to get your money back. But suddenly... haaaayyyyy!!!!

You know the way that in G-Loc you get that queasy sensation of movement? Well, this is all fine if you have two feet on the ground, but after you've gone around for the third time in the R360, you know why fighter pilots don't have a large breakfast before they take off.

Positive G, Negative G, upside down, 90 degrees to the floor, a session in the R360 leaves you feeling like a sock in an empty tumble drier, but what an experience!!! Presently, the only R360 I know of in the country is at Funland, Luna Park, in the Trocadero Complex, in Piccadilly Circus, London, which itself is probably the best arcade in the country with no fruit machines or onearmed bandits, just row upon row of the latest vids, plus bumper cars and a few novelty rides. Not only can you ride the R360 there (at £3 a throw, alas, but there again, it does cost over £70,000 to buy!) but play four player Super Monaco and Big Run, something the average arcade just can't compete with. Well worth a visit if you're in the Capital.



PHOTOSTAR

TAKING PASSPORT PHOTOS will never be the same again, after this new innovation in photobooth technology. The Photostar. Video Matting technology can not only put you next to a famous celeb (I'm looking for

John Major's brain in this snap) but also do sensible stuff like preview an ordinary snap before you have it printed. Nice dry colour prints produced in a guaranteed number of seconds, which count down before your very eyes. All this and Kylie too! Check it







THE ONE

GROWL

Taito

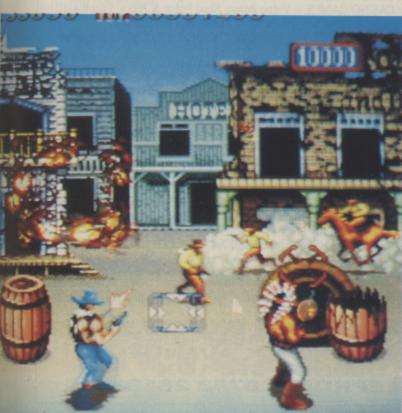
ANOTHER FOUR-PLAYER BEAT 'EM UP that has become a bit topical because many of the hordes of enemies have tea towels wrapped around their heads. Other than that, there's precious little to recommend it. If you must play a beat 'em up, play Final Fight II.



BLOOD BROTHERS

Fabtek

THERE'S ONE THING YOU HAVE TO SAY about Fabtek: at least they are one up on the majority



of the coin-op industry. After the success of Cabal, most companies would probably have put their collective brain cell together and come up with the radical marketing ploy of Cabal II!

Not so here. What Fabtek have done is taken the initial concept of Cabal — with your sprite running along the bottom of the screen and shooting into the scene with a gunsight guided by a trakball — and thrown it back a century or so to the Wild, Wild West.

New sprites, new sound effects, same gameplay. Sounds like something of a recipe for boredom, but the fact that the playability of the original has been retained, maybe even enhanced, has ensured that this is going to be one of the favourite PCB games this summer.





GOLFING GREATS

Konami

KONAMI IS NOT, CURRENTLY, ON A ROLL, creatively speaking. Although it's been coining it in with their Ninja Turtles game, little else of much merit has come out of the factory, despite some neat hardware that can manipulate sprites fairly efficiently.

Unexpectedly, however, we have *Golfing Greats*, the best PCB golf game to hit an already crowded market. For once, the on-board hardware is used well, unlike in *Overdrive*, to provide smooth zooms and sweeps, and the gameplay itself, although nothing radical, has that certain elusive something that makes you want to go back for more.

If you're into golf games, then Golfing Greats is well worth seeking out.

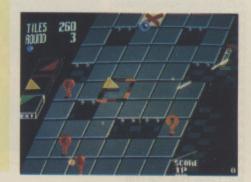
Boreach

Sega

IT'S ARCADE PUZZLE TIME AGAIN, in the great search for the follow-up to *Tetris*! Well, *Boreach* isn't it, but may well form a mild diversion in between the regular bouts of alien genocide.

An isometrically viewed screen of tiles scrolls at a constant diagonal down the screen at an equally constant speed (anyone remember Zaxxon?), with a little red ball rolling down the hill. You have to keep the ball on the playfield and guide it into the target tile (but away from the assorted mines, holes and nasty bits) using only a preset selection of deflectors that you place on the screen, using the joystick.

No adrenaline surges here, but it's worth a few goes if you fancy a change



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CARRIER COMMAND

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VERY SO OFTEN a game comes along that's so technically accomplished that the world stops to look on in awe. The trouble is that all too frequently, this awe fades when the technology moves on and the once-acclaimed game is left looking a little sad and dated.

However, due to the depth of its gameplay (no pun intended) Carrier Command is one game which has avoided this fate.

Revolving around two 'super-carriers' (each containing a squadron of planes and amphibious tanks), this blend of strategy and action is a long-term battle for control of a string of resource-rich islands (see our 'classic game guide' later in this issue for more details).

If there is a problem with this program, it lies in the time it takes for the carrier to sail from one island to another - the fact that a single journey can take anything up to

half an hour to complete could be enough to deter the trigger-happy thrill seeker. However, dedicated players will be rewarded with a long-term stretch of rivetting - and ultimately rewarding action. Definitely one for those with a long attention span.

2222



INTERNATION

The Hit Squad £7.99

HAT COULD BE MORE FUN than watching two pyjama-clad men pound each others' bones to dust? Watching three pyjama-clad men beat each other up of course!

Archer Maclean's superlative martial arts game is still highly regarded as one of the best of the Karate/Kung Fu/Judo/Ninjitsu... erm, beat 'em ups - the main reason for this being its three-player option. Even though one of the participants is always computer-controlled, it's still great fun for the other two to gang up on him if they so choose.

Despite its advancing years, the graphics are still fresh and the music is excellent - especially during the

novel pause mode. The range of moves available is only surpassed by Budokan and the bonus levels are imaginative and great fun.

IK+ (as us trendies call it) is an excellent purchase, well worth getting to involve your mates in some

क्षेत्रकेक्षेत्रके



Paul **Presley** delves into the pile of recent budget releases and finds some classic shoot 'em up action and more.

STAR QUALITY

र्भ र्भ र्भ र्भ र्भ Excellent Deserves to be part of anyone's collection

क्रिक्रिक Good Probably worth buying if you don't already own it

केकक Average Worth acquiring if it looks like your cup of tea

44 Poor Oh dear, this isn't really up to scratch

Dire Nobody's that desperate

NORTH AND SOUTH

Action 16 £7.99

HERE AREN'T MANY computer games that are truly funny, but North And South is one - at least at first, that is. Being based on a series of French comic books, the game uses cartoon-style graphtics to good effect, combining them with wacky sound effects and music. The trouble is though, that when you've seen a joke once, the humour wears off and there's little incentive to go back.



Set during the US
Civil War, this is a
simple strategic
challenge with arcade
interludes thrown in
for good measure.
You either control
the forces of the
Yankees or the
Confederates
(respectively
representing the
North and South -

hence the name), with the simple aim of taking all of your opponent's land.

Bullion trains, Red Indians, Mexicans and bad weather are random factors which affect your progress, while the arcade sequences come in to play when you attempt to rob a train, take over a fort or get involved in a battle.

It doesn't take much to figure out how to beat the computer in each fight and subsequently, to win the game. A greater challenge comes from a human opponent, but even this doesn't last too long. Even at this price, North And South will only appeal to the die-hard fan of French humour - does such a thing exist?

公公

TIGER ROAD

Kixx £7.99

THERWISE KNOWN AS 'one man and his axe', Capcom's hack 'n' slash scroller first saw the light of day in 1987, to be greeted by a barrage of critical disinterest.

Sadly, things haven't improved with age. The 'man with weapon beating up wave after wave of bad guys' idea has been done to death by now - and Tiger Road wasn't a good example of the genre in the first place.

There are a couple of nice points though, notably in the audio department. The Oriental music is nicely rendered (although it's nothing special by today's standards) and the sound effects are rather

good, except that they don't quite fit the action.

Never a classic, Tiger Road now can't hold its own amongst the likes of *Turrican* and *Gods*, even at this price.

क्रिक्र



Mirror Image £9.99 T'S HAD SEVERAL NAMES and has appeared on virtually every format under the sun, so it's about time 3D Pool made an appearance on the 'retrospective' scene.

Also known as Maltese Joe's 3D Pool and Sharkey's 3D Pool, this is probably the most involved simulation yet of the noble art of ball potting, with the title's '3D' referring to the player's view of the fully-rotatable table.

Four different types of pool are offered (including the one where you have to say 'four ball in the corner pocket' or the like, before each shot). The rules however tend to take the American format, so don't expect

an extra shot after a foul stroke and watch out for the weird 'behind the line' rule.

As it goes, everything works smoothly except for the disrupting fact that most of the time you can't see the whole table. Otherwise 3D Pool is excellent value if you fancy joining the cue.

क्षेत्रके

KULT

Action 16 £7.99

EIRD DOESN'T EVEN begin to describe this French adventurecum-puzzler. The plot is far too strange to even begin describing, but don't let it put you off because the game it hides is quite a pleasing little jaunt into the realms of fantasy.

You play the part of a psychic warrior, hell-bent on rescuing your beloved from the grip of a jumped-up alien invader, who claims that he has first rights to ruling the universe or some such nonsense.

Your quest comes in two parts, the first a series of puzzles, the second a more standard exploration/adventure. Both are icon driven, but with one of the strangest icon menus ever. A representation of your brain is called up with all your thoughts on how to deal with the current situation highlighted. Pick a thought and carry it out, how's that for weird?

Kult is really a 'love it or hate it' game - and I love it! There are a lot of

really nice touches throughout, coupled with truly stylish graphics and sound effects. Mostly though, the whole thing generates more atmosphere than a Gazza romp at White Hart Lane. Dare to be

different.





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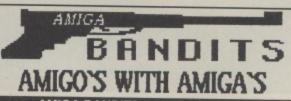
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Lester Knight Chaykin is a nuclear scientist. Due to a massive explosion he's engulfed in Another World. The use of special effects will have you enthralled in this realtime adventure.

POPULOUS II

It's a god's life. Simply run the world while keeping an eye on the opposing god. Look after your people while wiping out other humans that don't belong to you - it's all in a day's work.

JOHN MADDEN **AMERICAN FOOTBALL**

The crowd roars as the quarterback runs to the end zone. Experience the thrill of it all, with EA's latest American Football game. Just as good as the Mega Drive version.

HARLEQUIN

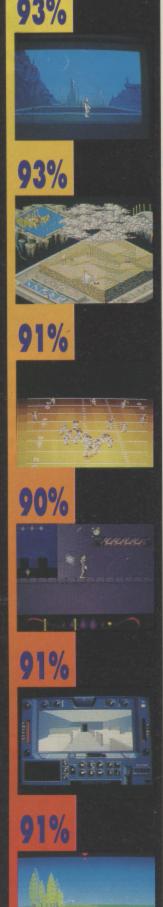
Gremlin's latest platform romp calls itself the Amiga's answer to Sonic and Mario: it looks as if this might be true. Roam around massive levels in search for the pieces of the heart of Chimerica.

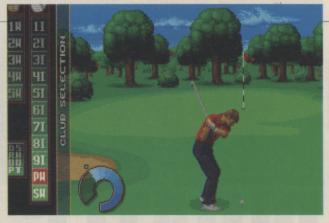
MERCENARY III

Your friend Margaret is in strife. She's out of office, and there's an election soon. The only candidate is a shady character named P.C. Bil. Your mission is to stop this character.

MICROPROSE GOLF

Featuring fast 'n' smooth 3D graphics with playability to match, this is a definite contender for the best golf sim around. A must buy for all would-be Faldos and Seves, this is a must buy.





THE WORLD OF THE COMPUTER GOLF game has been pretty crowded over the past few months. MicroProse Golf, PGA Tour Data Disks, Championship Golf, Jack Nicklaus' Course Disks... the list grows every day. The next attempt to score a hole in one with the public is Nick Faldo's Golf from Grandslam Video Ltd.

Grandslam has been pretty quiet of late, its last major title being the conversion of Tom Clancy's best-seller, The Hunt For Red October, but it's certainly been busy. Nick Faldo's Golf boasts spectacular graphical effects, such as a 3D view that follows the ball down the course with the fairway scrolling past using a similar method to that seen in many Sega arcade games. This allegedly allows you to see what particular area of rough your ball is heading towards.

Other features include full wrist control during the up and down strokes, a 'front-on' view of your golfer as he takes the shot, a fully detailed map allowing you to close-in on certain areas to see exactly how the course slopes, an animated caddy, modem link up games and a possible course creation kit released at a later date.

Nick Faldo's Golf is still under construction (much like the great man's golf course) and should be available towards the end of August at £25.99. We'll bring you a full review nearer the date.



BARGAIN HUNTERS WHO FANCY a trip to London at the end of May should head for the Spring Computer Shopper Show in Olympia's National Hall. Whether you're after a new budget game or RAM expansion, there should be plenty here to browse at or buy. Organisers Blenheim PEL are expecting roughly 200 exhibitors from all sides of the industry and 40,000 visitors. Kids under 16 can get in for £4.50 while an adult ticket costs £6. Call (081) 742 2828 for further details.

RAYS OF SUNSHINE

JOYSTICK WAGGLING veteran Spectravideo has expanded the Logic 3 range. The Alpha, Sigma and Gamma Ray desktop joysticks are priced from £11.99 to £22.99 and come with a stylish black and blue design. To place an order, phone Spectravideo on (081) 900



WHAT A RESULT!

IF YOU **PURCHASE** the new soccer strategy game Football Tactician (£19.95), Talking Birds will supply free update disks for a whole year! Fact freaks will be pleased to hear that accurate records are kept on all 440 players in the first division. Kick off can commence once you've chatted with Talking Birds on (0702) 523607.

One GET SHIRTY



Why not put the winter weather behind you, focus your thoughts on the summer and pick up the latest item in The One Clothing Collection—the super stylish The One t-shirt. It's what every dedicated 16 bit enthusiast will want to be seen in this year! The t-shirt has been exclusively designed by The One's own art editor, Gareth 'Armani' Jones and is available in sizes small, medium and extra large. At the bargain price of only £5.99, it's surely a fashion accessory that no The One reader can possibly be without!

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BRIAN NESBITT'S

HELPING HANDS

Computer gaming's second most legendary hack opens the doors to a new era in tips, solutions and all-round help for the stranded...

f I see one more list of Lemmings codes I will not be held responsible for my actions! With these arriving at a constant rate of more than five a day, the tips file now looks like a volume of the Encyclopedia Britannica, so stop sending them in — erm, please? Right, now that I've that off my chest...

Welcome to the new-look, easy-to-use, something-foreveryone Helping Hands section (cue applause). Over the coming months you'll find not only in-depth play guides to the latest games (often compiled by the authors themselves), but also a regular guide to a classic of yesteryear (or even yestermonth), two pages of cheats and tips provided by your fair selves and more of our ever-popular adventure solutions.

There's still a problem though, and we need your help to solve it. Each month we hope to print a selection of your queries, which I'll do my best to answer. Unfortunately I don't know everything, so, if you know the answer to a particular question, please send it in.

Also, the number of contact names and addresses is still fairly low, so if you've completed so many games that your computer is screaming 'no more', then let me know. You will be rewarded.

And now, without further ado, it's time to get this show on the road...

CHEATS

ATOMIC ROBOKID

Type Tuesday 14th on the title screen to encounter a menu which gives access to infinite lives and all weapons.

DRAGON BREED

Pause and type IREM to achieve infinite lives. Also, pressing 'N' now skips a level.

ESCAPE FROM THE PLANET OF THE ROBOT MONSTERS

When you come to the End-Of-Level Monster, stand at the top (beside the door) and waggle your joystick. Use all of your bombs and squeeze through.

GHOSTS AND GOBLINS

Achieve a high score and enter your name as (!) to deactivate the sprite detection. This, if you haven't already guessed, makes you indestructible.

JAMES POND

During play, press any key on the bottom row of the keyboard to skip levels. And while you're at it, press 'D' to kill all of the monsters on the current level?

STRIDER II

Press 'Help', 'Left Shift' and '1' simultaneously - now, pressing '1'-'5' skips to different parts of the level. And if that's not enough, 'F1'-'F4' skips levels entirely!

FROM: GRAEME KRZYSIAK, NORTHUMBERLAND

F-29 RETALIATOR

On the enrolment screen, type CIARAN for infinite weapons.

MANCHESTER UNITED

Press the left mouse button to activate the two-player game, making the hardest teams easy to beat.

FROM: ANDREW BUCHAN, GLASGOW

LOST PATROL

Rest for 50 minutes, and – for no loss of food – your strength and morale is restored by a few points. This restores all of your remaining men to 99 per cent.

TIME MACHINE

Enter DIZZY on the high-score table for infinite lives.

FROM: DANIEL OSIB, PETER-BOROUGH

THE SPY WHO LOVED ME

Type MISS MONEYPENNY during play and then press 'F10' to skip a level.

WIZBALL

Pause and type RAINBOW. When you restart, press 'C' to fill the cauldron, 'S' to skip a level and 'T' to complete the game.

FROM: MARCUS TYLDOLEY, LEEDS

BLOOD MONEY

Pause and press 'Help' for infinite lives and cash.

CHIP'S CHALLENGE

Simply press 'C' to skip a level and 'F' to reveal a page of greetings.

FROM: IAN LOCKWOOD, TROWELL

RAINBOW ISLANDS

Type in some of these codes for various effects:

BLRBJSBJ - for Fast Feet;

RJSBJSBR - for Double Rainbows; SSSLLRRS - for Fast Rainbows;

BJBJBJRS - for Hint A; LJLSLBLS - for Hint B.

TEENAGE MUTANT NINJA TURTLES

This one is for arcaders only! Before inserting any coins, press your selected player's button - and keep pressing it fast as you put your money in. Now when you start, you'll have six lines of energy instead of one.

TEST DRIVE

To avoid falling off the cliff, hold down 'Fire' to glide around corners.

FROM: MATTHEW BELL, RADCLIFFE

NINJA SPIRIT

If you die on any level after you've collected a Shadow or Power-Up, simply walk back to pick it up again when you restart.

FROM: ADRIAN KAY, WOGGA WOGGA (AUSTRALIA)

NIGHT SHIFT

Level Codes:

2 - CHERRY BANANA BANANA LEMON

3 - BANANA CHERRY PINEAPPLE PLUM

4 - PINEAPPLE LEMON PINEAPPLE PINEAPPLE

5 - PINEAPPLE PINEAPPLE LEMON CHERRY

6 - CHERRY PLUM PLUM PINE-APPLE

7 - CHERRY PINEAPPLE LEMON BANANA

NITRO

Before starting, enter your name as MAJ to fill up with fuel and cash.

FROM: ALEX BRIFFITT, WESTON-SUPER-MARE

Here, at last, is the final part to our epic voyage through The Bitmap **Brothers** 3D exploration game, with aid from the boys themselves and Philip

Wilcock.

Last issue, we stopped with you dangling halfway through level four – well, dangle no more, as it's time now to get back to where we left off...

40) Upper Kitchen. Drop the full oil flask on the flame. The resulting fireball destroys part of the shelf allowing the ball to drop and smash. Inside is a key, collect the key. Return to Wulf's View

41) Wulf's View. Unlock the door to the

South using the spell. Exit S.
42) Carver's Hall. Throw the stones through the bars so the ball pushes the potion through the bars. Collect the Giant Jump potion. Return to Wulf's View and use the potion to recover the key from the platform. Return to the Carver's Hall and use the key in the lock. Exit S.

43) Southwest Hall. Drop a candle in the small red circle and then kill the demon.

44) Small Store. Place the copper bowl below the pump's spout, pump the handle until water appears in the bowl. Take the bowl and return to the Cistern Room.

38) Cistern Room. Unlock the door to the East. Drop the bowl of water onto the cistern, water should now flow along the pipe. Exit E.

39) Oil Store. Place the oil flask below the tap on the barrel, when the barrel is full, turn the tap and collect the oil flask when it is full. Return to the Upper Kitchen.

40) Upper Kitchen. Drop the full oil flask the flame. The resulting fireball destroys part of the shelf allowing the ball to drop and smash. Inside is a key, collect the key. Return to Wulf's View.

41) Wulf's View. Unlock the door to the

South using the spell. Exit S.
42) Carver's Hall. Throw the stones through bars so the ball pushes the potion through the bars. Collect the Glant Pump potion. Return to Wulf's View and use the potion to recover the key from the platform. Return to the Carver's Hall and use the key in the lock. Exit S.

43) Southwest Hall. Drop a candle in the small red circle and then kill the demon.

44) Small Store. Use a combination of Unlock Chest and Dispel Trap spells to open the nested chests, collect all the contents and Exit N and then E.

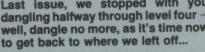
45) Little Passage. Unlock the South door

using the grey key. 46) Box Room. Pull the lever and then

return it to the up position. Exit E.
47) Halb's Delight. Slide around the large boxes until a gap is made in front of the door, one or two of the blocks cannot be moved and the one in front of the door has a life of its own. Exit N.

48) Inner Passage. Use the Giant Jump potion to reach the wooden shelf, collect the Immortal potion and casket, open the casket and collect the four tokens. Pull the lever and exit E.

49) South Passage. Drink your Immortal potion and jump over the spikes pull the lever to blow them up. Exit S. 50) South Chamber. Open the chest,



collect the gold key. Slide around the tiles that spell DIANOS so that they read the same along the other track. Exit N.

51. Warden's Room. Search the thief, he needs an Alkali potion to make him feel well enough to talk to you. Exit S and E by

casting the Unlock Door spell.
52) Helm's Doom. Collect the bottle that restores alkali balance and return to the Warden's Room. Give the bottle to the thief, he will eventually give you the combination to escape, 1432. He will then ask you to bring him a poison. Exit S, then

53) Gambler's Den. Use the three tokens to gamble on the rotundas. The extreme right-hand one is a low risk, low return machine that provides extra tokens. The middle rotunda is higher risk higher return that also provides green tokens. The lefthand rotunda gambles tokens for potions, money, or an occasional key. Use the right and middle rotunda to generate as many tokens as possible then use them in the left-hand machines to get potions and a grey key. There is a Magic Missile spell hidden behind the stairs. When you are

satisfied (or broke) exit E. 54) Malladin's Pits. The four pits lead to four different challenges: W. The Resting Chamber - use the fertiliser to grow a shoot so that you can reach the lever, pull it and collect the chest key. Open the chest and collect all items except the books. Drink the Sweat potion (for strength) and push the metal bars aside. Wait until the clock has gone around four times and then unlock the door. Exit N and collect the Fizzy potion (poison). Follow the Exit sequence. Give the poison to the thief. Return to Malladin's Pits. N. Great Pit - collect the gold and follow the Exit sequence. S. Outer Pit – keep collecting the money sacks, if the roots start to grow in front of the door, leave (the door only unlocks after a certain amount of time). The roots will eventually block off your exit so be careful. Collect the Dispel Trap spell. Exit S. and then S. then follow the Exit sequence. The door only unlocks after a certain amount of time. E. Fire Pit withstand the fire balls until part of the metal flooring disappears, drop through and exit S. Collect the three spells and follow the Exit sequence. Exit sequence from the Great Pit go E-S-S-S you will now be in the Inner Passage, retrace your steps back to Malladin's Pits. From Malladin's Pits exit E, then E.
55) Southeast Hall. Cast Dispel Evil and

kill the two demons. Use the Unlock Door spell to exit N

56) Learned Hall. Pull lever and exit W. 57) Symbolists' Hall. Remember the order of the shaped blocks on the posts. Exit E, then E.

58) Symbolists' Hall. Pull the levers in this order Left, Right, Right, Left. A button should now have appeared on the wall. Pressit (the aim of the puzzle is to arrange the shaped blocks in the same order as those in the other room. Exit E

59) Book Store. Read the books and note their contents for clues. Read books several times to see if there is more than one message. Exit W, then W.

60) Symbolists' Hall. Press the button

then exit W.
61) Sealed Chamber. Open the chest and collect the planet (Earth) without pressing any of the buttons, then exit E, then E. 60) Learned Hall. Exit N.

61) Learned Hall. Exit E

62) Quadratica (this is later referred to as the room with square walls). Do not bother opening the chest. Read all the books, and collect the Dry Sandy Planet (Chaos). Exit W, then N.

62) Learned Hall. Exit E.

63) Dianos' Library. Read all books, keep reading the book on marriage and funeral customs of the Southlands until a spell appears. Collect the spell. Search the tapestry and collect the small key that emerges. Exit W, then W.

64) Side Chamber. Do not bother with the puzzle in this room unless you feel like it. It is not essential to completing the game.

65) Nameless Room. Open the chest and collect all the contents. Cast the Read Magic spell on the unknown spell. Return

to the Quadratica 66) Quadratica. Position the chest along the north wall, fifth tile from the left, jump onto it and then jump up, your head should hit a secret panel and a small white planet should fall out. Collect the planet (the Moon). Return to the Learned Hall. 67) Learned Hall. You have to set the four levers to four numbers in any order. You do this by setting a level to either +, - or neutral. For example the number 29 is made by adding 27, subtracting 3 and adding 1. Thus the levers will be in the following positions 27 - up, 9 - mid, 3 down and 1 - up. Use this principal to create the numbers 29, 32, 16 and 7. Once you have done this the door to the West will unlock.

68) Queen's Library. Cast Unlock Chest, collect the planet (Sun). Exit W.

69) Wisdom's Hall. Collect the planet (Red) and return to the nameless room (65) and exit S. to the Upper Room.
70) Upper Room. You should now have five planets in your rucksack (Earth, Sun, Moon, Red and Chaos), these will be dropped through the holes in the floor to land on spikes in the Planetarium (North of the Queen's Library). They should be dropped through the following holes: Top — Sun, Left — Red, Right — Moon and Bottom — Earth. Now return to the Queen's Library and exit N.

71) Planetarium. Because you got the labels in the general positions the glabel.

planets in the correct positions, the globe in the centre has stopped spinning. Search the globe, press the hidden

switch, collect the two keys and return to

the upper room.

72) Upper Room. Drop the Chaos planet through any of the holes and return to the Planetarium.

73) Planetarium. Press the button on the black globe and collect the grey keys.

Return to Wisdom's Hall.
74) Wisdom's Hall. Collect all the wooden planks and Exit W.

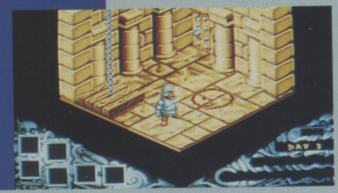
75) East Passage. This is the final approach to the last room. Use the grey key you collected from the Planetarium in the keyhole then use the planks to cross the floor without touching it (it is

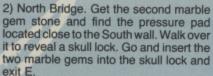
electrocuted). Exit W. 76) Central Hall. In here are three demons. First cast a Dispel Evil spell, then give them everything you've got. Once they are dead, insert the four gold keys into the four keyholes in the order given to you by the thief: 1 is the extreme left-hand keyhole and 4 is the right-hand one. Once this is done, walk to the centre

of the room and go to level 5.

At last you have reached the final level of Castle Wulf. Dianos is waiting for you in the final room. The aim here is to collect the necessary items for his destruction and to reach that final room. Dianos has left a profusion of traps and puzzles to stop you. You will need all the skills that you have gained in the previous levels to succeed best of luck.

1) Great Tower. Quickly get the marble gem stone and exit E.





3) Ward Room. Hump up on the posts and get the potion bottles (do this quickly as the gems are damaging your health). Exit

4) Helm's Bridge. Pull the first lever and go under the wooden block when it raises. Pull the second lever and run to the East door. Stand as close as you can get to it and wait, the two flails that appeared will not harm you. Run back, press the hole and get the flask that appears. Finally, pull the third lever, wait for a few seconds until the door unlocks, then exit E.

5) Helm's View. Get the Emerald gem and exit E.

6) Great Chamber. Open the chest (Reading the book for clues) and get the Dispel Trap scroll and cure the poison flask. Go down the stairs.

7a) Cellar Stair. Open the chest and collect the mind blast orb and green gems (the gems you collect are powering up your mind blast spell in readiness for the final conflict). Exit E then S.

7b) Main Cellar. Open chest, collect Bless Potion spell and urn, return to Cellar Stair. Place the urn under the steam hammer and pull the lever. The urn will smash and you should collect an emerald.

you should collect an emerald.
7c) Great Cellar. Open the chest and collect the Magic Missile spells (however, these are a bit of a red herring and almost useless). Exit S.

8) East Cellar. Open the chest and pick up the two Red potions. As the note says, you can only pick up one of the Black potions. They are both Stamina, one has a single dose of 200 and the other 10 doses of 20. Get the 10 of 20 stamina potion and cast the Bless Potion spell on it — this provides you with more stamina

— this provides you with more stamina than casting it on the other potion.

9) Great Chamber. You have now been teleported back to the Great chamber. You must quickly jump for the posts that have the caskets resting on them, getting the caskets as you go. Open the green casket and get all the gems. Open the red casket and get the Dispel Trap spell the exit S.

10) East Passage. STOP! You must now get all the gems, but beware of the floor, there are four pressure pads that transport you to one of the confrontations with Dianos... We'll leave you to discover which tiles are the bad ones! Exit S.

11) The Separator. Avoid touching the black spheres, as these will explode and harm you. Collect the key, pull the lever and use the key in the keyhole. Return to the Great Chamber. Use strength to pull back the wooden block from the door. Exit E.

12) Outliette. Search the skull, collect the token and tiger's eye gem, read the book. Return to The Separator. Exit S.
13) High Passage. Pull the middle lever.

13) High Passage. Pull the middle lever. Climb the wooden ladder, trigger the wooden block by standing in the corner. You must avoid the flail, collect all the green gems and finally the key. Exit S. 14) Axel's Leap. Collect the money bag and the red orb. As soon as you go round the far side of the pit you'll trigger the flails. Jump to avoid them. Exit S. 15) Sea Watch. Dispel the trap on the

15) Sea Watch. Dispel the trap on the wooden chest, open it and collect the extra-strong spider poison and money sack. Insert the key in the keyhole and exit

16) Axel's Fall. Time the moving of the wooden block, and insert the two

emeralds onto the eyes of the skull lock. Jump across the central block of the wooden floor and exit W.

17) Brokson's Hall. Open the wooden chest and collect the piece of lead and all the coins. Pull the upper lever and get onto the elevator. Drop the poison on the floor and the spider should drink it, after a few seconds the spider should die leaving behind a key. Pull the upper lever and go down to collect the key. Pull the lower lever to make the bars disappear. Pull the lower lever on the west wall and climb onto the elevator and go to the upper level. Use the key in the keyhole and return to the lower floor. Exit W.

18) The Void. You cannot collect the flask or money sacks — just the jet. The exits to this room are located about halfway along the North wall and at either end of the West wall. Exit N.

19) Dispel trap on the strong box and open it to collect the coins. Collect the Magic Shield potion, stand on the strongbox to press the secret panel, collect the ruby that falls from it. Return to the void and then exit using the lower of the west wall doors.

20) The Lord's View. Touch the numbered panels until they are set 7 4 1, this should unlock the door to the south.

Exit S then S again.
21) Lord's Watch. Press the two secret panels to collect a red casket (be sure to read the note) and the two keys. Exit N.
22) Side Room. Open the chest and collect what money you can. Return to the void and Exit through the upper of the West doors.

23) Great Bridge. Insert the two rubies into the first skull lock, then insert the key into the lock and insert the token into the slot. Exit W.

24) West Ward. Collect the amethyst and the green casket. Open the green casket and collect all the gems. Now drink your strength potion and slide the wooden block so that you can reach the door and the lever. Pull the lever and exit W.

25) Magnus' Watch. Avoid the steel shots and insert the amethyst into the appropriate skull lock. You can now open the red casket and collect the lead. Exit North.

26) High Parapet. Pull the lever and climb onto the elevator, jump over the wooden platform with the book on it. Open the chest and collect the Stamina potion. Return to Lord's Watch via the void.

Return to Lord's Watch via the void.
27) The Void. Collect the two money sacks and the Turquoise Water potion.
28) Lord's Watch. Drop the two lead pieces and Ragnar's bottle into the bowl. The bowl should bubble for a while and reveal two pieces of gold. Return to Magnus' Watch.

29) Magnus' Watch. Insert the two pieces of gold into the skull lock. Exit N and then N again.

30) Inner Watch. Collect the key and open the chest. Collect all the green gems, the two jades, the red casket and the flask of blood. Exit E.

31) Caliban's View. Drop the red casket and return to the Inner Watch.

32) Inner Watch. Open the green casket and insert one of the jades, return to Caliban's View and open the red casket – but do not collect the Bloodstone. Return to the Inner Watch and repeat the process with the second jade.

33) Caliban's View. There should now be two bloodstones on the floor. Collect the blood key and return to the Inner Watch, pull the lever and exit S to the High Parapet, throw yourself down the pit.
34) South Cellar. Pull the lever and face

the consequences. Exit N to the main



Cellar, unlock the door using the blood and exit W.

35) Caliban's Cellar. Collect the piece of jet, open the secret panel and collect the banish scroll (this is to defeat Dianos). Stand on the carved skull and throw the flask of blood at the pentangle. You will be transported to Caliban's View. Collect the two bloodstones and exit E.

36) Inner Ward. Collect the Petrify spell, cast this on the turquoise gem that results. Exit N onto the Open Bridge.
37) Open Bridge. Pull lever and exit N, then W, then descend the revealed stairs.
38) You should now be down stairs.
Collect the Dispel Magic spell. Open the red casket and collect the second piece of jet. Open the strong box and collect all the green gems. Return to the Ward Room.
39) Ward Room. Cast the Dispel Magic on either of the power gems. This should provide you with the final piece of turquoise. Return to the Inner Ward and

40) Axel's Stand. Collect the Orb, open the secret panel and collect all the green gems. Return to the Inner Ward and descend the stairs.

41) Cellar Stair. Place the two red orbs under the hammer (one at a time) and pull the lever. You should now be able to collect two opals and return to Axel's Stand.

42) Axel's Stand. Insert the two opals into the skull lock. Exit E.

43) Last Watch. Drop the immortal potion, drink it while it is on the floor and run across the wooden spikes to the South door. Exit S.

44) Last Bridge. The three skull locks accept the following gems: from left to right, turquoise, tiger's eye, jet. Insert all six of these gems and exit S.

six of these gems and exit S.
45) Guard Post. Touch the skull lock and let your energy drain until it stops, you may then insert the two blood stones. Exit W.

46) Inner Chamber. Open the strong box and insert the Banish spell and the orb of Kamul. Drink the Stamina potion to return all your lost energy from the previous room. Exit N and then W.

all your lost energy from the previous room. Exit N and then W.

47) Dianos' Lair. This is the main chamber where you will confront Dianos, remember it well. Exit through the middle of the West doors.

48) Great Cellar. Collect all the green gems and return via the cellar stairs to the Last Watch.

Last Watch.
49) Last Watch. Collect the Immortal potion, drink one dose and run across the spikes to return to the inner chamber.
50) Inner Watch. Insert the immortal

50) Inner Watch. Insert the immortal potion into the grey strong box and return to Dianos' Lair.

51) Dianos' Lair. Open the grey chest and collect all its contents (Banish spell, Immortal potion and Mind Blast orb). Wait till Dianos appears, cast the Mind Blast spell. Drink the Immortal potion, approach Dianos and cast the Banish spell on him repeatedly until he blows up. Collect his head and exit through the middle door.

You have now finished Cadaver in the last room your status will be displayed. This whole series of solutions has outlined the simple way through the game. However, there are several hidden bonuses that can be achieved in each level happy hunting.

Part the fourth (and final). In which **Bobbin** Threadbare loses his distaff, discovers the cause of the chaos in the Loom and finds out what happened to his missing people.



BOBBIN THREADBARE, LAST OF THE GUILD OF WEAVERS, was searching for the rest of his villagers after they had been transformed into swans and kidnapped. His journey had taken him away from his childhood home of Loom Island and onto the mainland where he had encountered many

mainland where he had encountered many weird and wonderful sights.
Along his travels Bobbin had learned of an evil plot, somehow linked to the other Guilds of the land, by a sinister figure known as Bishop Mandible. Bobbins search led to the Guild of Blacksmiths. Now read on...

Woe! Bobbin Threadbare had entered the city of Forge in the hope of finding a clue as to the location of the rest of his Guild. Instead he wandered around aimlessly until a large worker called Stoke took his distaff from him to use as firewood!

And worse still, because he was disguised as Rusty, he had been locked up in a small cell for a punishment for laziness. As the magical staff blazed away on the furnace, Bobbin could do no more than sit back and wait.

Outside the city, Dame Hetchel sat, ruffling her feathers and sharpening her beak. Ever since the village elders had turned her into a cygnet, she had watched over Bobbin wherever possible, but since he had entered the Forge she hadn't been able to follow.

As she plumed herself, the smoke emerging from the chimneys of the city formed themselves into a strange sign. Hetchel recognised its meaning instantly – the distaff was in danger. Ignoring any danger, she took to the skies then darted down one of the many ventilation shafts into the city.

The sound of something being pushed into his cell was enough to bring Bobbin out of his light slumber – but when he saw what caused the noise he figured he was still dreaming.

Picking up the distaff, he span the Draft of Opening on the decreation.

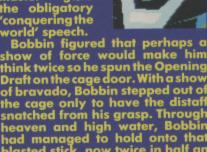
bring Bobbin out of his light slumber — but when he saw what caused the noise he figured he was still dreaming.

Picking up the distaff, he span the Draft of Opening on the door and ran outside. Avoiding the main entrance (Bobbin had resumed his own identity after losing the distaff and he didn't want to answer any questions) he ran down the first set of stairs he saw.

The stairs led into a large chamber where a solitary blacksmith sharpened a sword. Bishop Mandible was standing on the far side of the room, talking to another of the workers. Listening to his conversation Bobbin realised that the Bishop's plans were obviously more sinister than he had first suspected. Bobbin had to find a way to buy himself more time, so, raising the distaff, he reversed the Draft of Sharpening on the blade.

Thinking he'd got away with it Bobbin turned to leave only to walk straight into a couple of guards. "Take him to my transport," commanded the Bishop without even looking up. The only other time Bobbin had flown was when the dragon had mistaken him for a sheep, so he wasn't looking forward much to this particular journey, especially considering the destination.

The flight was surprisingly smooth, but what really took Bobbin's breath away was the view of the tower. Only one word could adequately describe it... evil. Gravestones littered the front lawn and an eerie green light shone from behind — whoever designed this place certainly had a taste for the dead.



Bobbin was imprisoned in what looked like the Bishop's private zoo. A jailer by the name of Cob stood loyally by Mandible's side, grinning evilly as his master gave the obligatory 'conquering the world' speech.

Bobbin figured that perhaps a show of force would make him think twice so he spun the Opening Draft on the cage door. With a show of bravado, Bobbin stepped out of the cage only to have the distaff snatched from his grasp. Through heaven and high water, Bobbin had managed to hold onto that blasted stick, now twice in half an hour he'd managed to lose it. What would Dame Hetchel have said?

As Mandible walked off with his prize, Cob stood guard over the door preventing Bobbin from stopping his evil plans. With a sigh, he settled for examining the rest of the room. Another of the spheres stood atop a pedestal, but as he moved to study it, Cob interfered ...

There is an old legend about the Weavers concerning their hoods and what lies beneath. Some say you see pure evil, some say you see everything in the universe compressed into one space, the result of which leaves you stark raving mad. Nobody has ever really known the truth — nobody except Cob that is. Despite Bobbin's warnings, the jailer lifted his hood and died a horrible death. Bobbin could feel no pity for him as he headed off to find Mandible.

The Bishop stood on the edge of the parapet, ready to weave the Draft of Opening on the graveyard. Thanks to the Bishop's own magical power the result was pretty devastating, despite all of Bobbin's efforts to stop him. What emerged from the hole filled Bobbin with sheer terror. Although he'd never seen it before, he knew that this was the Chaos in the Great Loom, evil in a solid form. In a flash it disposed (horribly) of Bishop Mandible before wandering off to see what other mayhem it could get up to bobbin quickly headed back inside.

to. Bobbin quickly headed back inside.

Consulting the third sphere revealed what looked like a tragedy for Dame Hetchel. Bobbin was filled with rage: future or no future, he couldn't let this happen to Hetchel. Bobbin raced back out to the parapet. In his haste he had failed to notice that the caged beast had gotten free (probably due to the force of Mandible's Opening Draft) and was sneaking up behind him. At the last moment Bobbin heard the creature's footsteps and spun around to confront it. Unfortunately he lost his balance and fell headlong over the edge, into the mysterious void.

Although he'd prepared himself for a sudden impact with the ground, Bobbin surprisingly found himself floating in mid-air/void.

Looking up, he quickly reversed the Opening Draft on the hole to stop the creature from following him. Nearby, he could see another hole and through it he could just about make out the huddled form of Rusty.

Floating through the hole, Bobbin was horrified to see that his newly-found friend had been reduced to a pile of ashes. As his mind searched for an explanation, his hands wove the Healing Draft. Rusty's spirit started to rise from the burnt body and instantly laid into Bobbin with a torrent of verbal abuse.

In an attempt to calm down his irate buddy, Bobbin finished the Healing Draft, restoring the lad to his former self. Rusty apologised for his outburst, thanked him for his new life and headed off to search for his Guild. Bobbin returned to the void and closed the hole.

search for his Guild. Bobbin returned to the void and closed the hole.

The next hole led to another scene of detestation. The Guild of Shepherds lay scattered all over their village, another testimony to the evil of chaos. Bobbin wasted no time in spinning the Healing Draft before heading back into the void. Again he closed the hole behind him. Bobbin decided not to waste any more time, he had to save Dame Hetchel, so the next hole he came to was closed instantly.

Onwards he travelled until he came across a magical lake, with what appeared to be swans swimming init. Coulditbe? Was this what had happened to his village? Bobbin headed towards it as a very familiar looking swan swam up to meet him. The swan introduced herself, causing a look of disbelief to spread across Bobbin's face. His MOTHER??

Bobbin looked closer and, to his astonishment, saw that it was true. Bobbin's mother explained the danger that faced Dame Hetchel and urged him to hurry. He quickly floated past the lake and through the final hole, back onto Loom Island. Hurrying towards the Great Loom, Bobbin imagined what sort of danger he would face. The test of his life. One wrong move and he would die. He tried to stop thinking about it and hurried into the Sanctuary.

Thankfully, the Great Loom was still intact, which was more than could be said for Hetchel. Pitched in a battle with Chaos did not suit her in her present form, but Bobbin tried his best to help her out. Every time Chaos spun a draft on Hetchel, Bobbin would reverse it.

This battle of Drafts went on until, in a final stroke, Chaos spun the draft of Unmaking on the helpless cygnet. Bobbin couldn't reverse it and was left holding nothing but a feather. He tried Healing it, Shaping it, even Opening it. Nothing worked. Hetchel was gone and Chaos stood there laughing in victory.

Her death won't be in vain the won't be

Chaos stood the victory.

Her death won't be in vain though! As a finalact, Bobbin stepped up to the Great Loom and spun the Draft of Unmaking onto the very device that he had been brought up to respect...





After a long enforced absence. Ciarán Brennan once again straps on his sea leas to bring you the benefit of extensive knowledge of Rainbird's Carrier Command, recently re-released on the Mirror **Image** label.

bove all, Carrier Command is a strategy game – and as with most strategy games a good solid foundation is necessary if you're going to emerge victorious.

A-quick glance at the map reveals three distinct types of island: Red, Blue and Green. Blue islands are those that are initially under your control, while Red are hostile and Green are neutral. Your job is to hop from island to island building a supply network and ultimately wiping the opposition off the map.

The first steps to building up a network are simple. Set your course for a nearby island (such as Byrne) and sail there. When you arrive, stop and go to Walrus control. Here load a Walrus with full fuel and a Factory Automatic Command Centre Builder (ACCB).

Set the Walrus on a course for the island, remembering to drop the ACCB as close to the centre as you can. Once this is done, retrieve the Walrus and set your Carrier's course for another nearby island and carry out the same procedure, again making a factory island.

When this is done, set about making the next five islands you capture defence islands. This is very important, although you won't realise it until much later on in the game — the defence islands are situated here as your home island must be protected at all costs.

One of the keys to winning the game is to capture the island of Fulcrum. Take a look at the radar map and home in on the island in the very centre where two grid lines cross. There you'll find both Fulcrum and a group of islands that form a ring around it.

Although it doesn't become apparent until all of the supply lines appear on the map (an island's supply lines don't appear until either

BAGGING

you or the enemy has taken it), the islands in that ring interconnect and feed Fulcrum directly like the spokes of a wheel, making it one of the best defended and best supplied islands in the game: capture it and you're a big step closer to victory.

Carry on capturing enemy islands in this fashion, whittling away at the network piece by piece. Don't worry if the enemy is beginning to get close to your home island, as your defence islands should hold him long enough for you to win the game.

When you finally reach the enemy base, don't try to attack Omega as it's far too powerful. Go instead for the home island, using the same technique, but using your surface to surface missiles and Carrier laser to damage the island as much as you

THE MANTA SHOWN (left) is equipped with laser, which lasts longer than the Assassin missiles, but is far harder to use. possibly can before launching the fateful Mantas.

DIVIDE AND CONQUER

One skill that's vital for successful completion of the game is the ability to capture the enemy's Defence islands. These islands are instantly recognisable as they're equipped with a volcano-like structure, which is actually a massive hangar housing numerous enemy fighters. Their presence, and the fact that the island is bristling with ground-based defences, make these islands difficult nuts to crack.

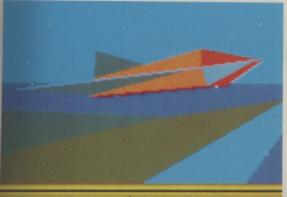
There are many ways to attack these strongholds, with trial and error in the optional 'action game' the best way of finding your favorite. Here are a couple of ways to get you started...

Sail the Carrier towards the island until its boundaries appear in your radar. Then, turn the Carrier until it's facing away from the island and reverse slowly, keeping an eye on the depth indicator so that you don't 'ground' the ship.

Before you get too close, go to 'drone control' and deploy a complete set with drones at each corner. This may slow your progress down, but it also provides insurance against any early attack.

When you're as close to the island as possible, go to Carrier Defence and launch a viewing drone. As soon as the 'Batcave' command centre comes into view, let it have it with a couple of missiles (you must be facing away from the island for a drone to be effective, as both it and the missiles are launched from the rear of the Carrier).





Launching Manta

Once the Batcave is destroyed, the island is knocked out and it's a simple matter to send a Walrus across to plant an ACCB. By the way, this is far easier said than done, but mastering the process is a good idea as it can come in handy later in the game proper.

The second method of destroying the island once again involves knocking out the Batcave, but this time in a much more direct (and consequently more hazardous) fashion — the Kamikaze attack...

Before reaching the island in question, load all of your Mantas with a full complement of missiles (each Manta can hold seven: three in the nose and two on each wing).

Then, when within range, stop the Carrier and launch the maximum of three Mantas, setting them all for a course to points just outside the island's defence range.

When all three have reached their destination, take manual control of the first and begin to circle the island, looking for the Batcave. When you've found it, fly around to the side of the island that it's closest to — this way, when you attack you cut the amount of time that you're actually over the island to a minimum.

Now, fly towards the Batcave at maximum speed (ignoring the attentions of the enemy which will undoubtedly come at you in force) and target the missile cursor on it. As soon as the cursor flashes let loose with a missile and continue to do this until you're either out of missiles, the Batcave is destroyed or you've been shot down.

If the latter occurs, simply take control of the next aircraft and repeat the process until either the job is done or you're out of equipment. Remember that Mantas are remote-controlled and relatively easy to replace, so don't worry too much about losing a couple of them.

THE LONG ARM OF THE LAW

ne tactic which takes a lot of mastering, but is very effective if you're willing to put the time in is the long-range attack, using either a group of Mantas or a combination of Mantas and Walruses.

The idea here is simple. Load two Mantas with the full complement of missiles and another with a Long Range Communications Pod and two missiles (the LRCP in the nose and a missile on each wing).

The LRCP allows the Mantas to fly far beyond the scope of the Carrier, so choose your target carefully (an island about halfway along the enemy's red supply line is a good bet, as taking this out can slow his progress considerably) and set your Mantas for a point just off its coast. Remember to adjust the speed to medium and the altitude to low when setting the automatic pilot as this increases the Mantas' range considerably.

Now launch all three Mantas in quick succession and carry on with the rest of your game — you'll be informed by a text message when the squadron reaches its destination. At this point stop whatever you're doing (if convenient) and switch to manual control of one of the two heavily-armoured Mantas and carry out a Kamikaze attack as normal.

When the Batcave has been destroyed, ditch the remaining Mantas (as they'll usually have too little fuel to get back to the Carrier) and get back to what you were doing.

A similar tactic can be used to take command of Neutral islands by sending a combination of Mantas and Walruses, but this needs more attention as the aircraft move much faster than their water-based counterparts.

These manoeuvres are well worth getting the hang of, as they allow your resource network to expand far more rapidly than if you only used the Carrier. They also allow you to work out variations of your own (such as sending a squadron of Mantas to land on and protect a vulnerable island such as Fulcrum). Another advantage of using these methods is that they give the player something to concentrate on during those long trips between islands.

IN GENERAL

Your entire strategy can fall to pieces if you make silly mistakes. Remember to keep your stockpile island on the move – you've had it if you run out of fuel while out of range of the stockpile island.
 Make careful use of the priority settings, always

• Make careful use of the priority settings, always keeping Carrier fuel on high priority, with Manta and Walrus fuel on medium (as they use very little fuel in relation). Keep the Manta missiles and ACCBs on high priority at all times.

high priority at all times.

• Keep your Mantas and Walruses fully loaded, even while they're in the dock, as it's possible to get more equipment into the holds that way.

As soon as a Manta returns to the deck, bring it back down into its hangar. Mantas on deck don't only slow the Carrier down, they also cannot be repaired until they're back in the hangar.

they're back in the hangar.

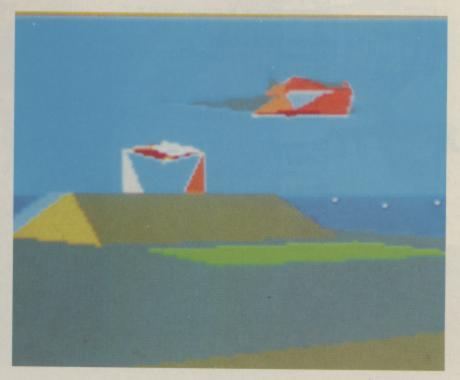
When in control of a Manta or a Walrus, keep its inset radar on all the time: it can give lifesaving information on the position of enemy craft.

Save the game as soon as you make any kind of progress, no matter how small. Then, should you come a cropper, at least you have something to fall back on.

Viewing drones are useful not just in conjunction with missiles. They're also an invaluable aid when trying to get the idea of the layout of an enemy island before attacking it.

 Avoid confrontation with the enemy Carrier at all costs, as it's better equipped for a straight fight than you are. If you do come across it by accident, send a Manta on a Kamikaze attack — this usually sends it packing.

If you think that you've mastered the game, go back and try again, only this time try to take over the enemy's defence islands using Mantas and virus bombs — now there's a challenge! A MANTA
RETURNS –
make sure to
get it below
deck as quickly
as possible.



CONTACTS

month's plea for help has been pretty fair, but we still need more people willing to do their country a service. The following contacts have bravely put their lives on the line and are willing to help you out with all sorts of problems...

Name: PHILIP M.C. SMITH Address: 8 PARKFIELD MENSTON ILKLEY WEST YORKSHIRE LS29 6LP Telephone: (0943) 871010 Times: Sensible hours only.

Games: Badlands; Cadaver; Captive; Continental Circus; Corporation; Damocles; Debut; Dragon's Lair 2: Time Warp; F-19 Stealth Fighter; Flood; Golden Axe; Hard Drivin'; Hard Drivin' 2; Italy 1990; Karateka; Kick Off 2; King's Quests 1, 2, 3 & 4; Leisure Suit Larry 1, 2 & 3; Life and Death; Lotus Esprit Turbo Challenge; MiG-29 Fulcrum; Monty Python's Flying Circus; Operation Harrier; Pang; Police Quests 1 & 3, Populous; Powermonger; Quest For Glory (formerly Hero's Quest); Rick Dangerous 1 & 2; RoboCop 2; Rotox; Saint Dragon; Sim City; Space Quests 1, 2 & 3; Speedball 2; Spindizzy Worlds 2; The Spy Who Loved Me; Strider 2; Stunt Car Racer; Super Cars; Teenage Mutant Hero Turtles; Terramex; The Immortal; Torvak The Warrior; Turrican; Venus The Flytrap; Xenon; Xenon 2; X-Out; Zany Golf.

Notes: Would like help on B.A.T.

Name: ZANY BEN Address: 112 CONNINGTON CRESCENT CHINGFORD E4 6LA Telephone: (081) 529 1786 Times: Until 7.00pm only.

Games: Altered Beast; Barbarian; Batman The Caped Crusader; Black Tiger; Captain Blood; Chaos Strikes Back; Colorado; Double Dragon 1 & 2; Dragon's Breath; Dragon's Lair 2: Time Warp; Dungeon Master; Exolon; Ghosts 'n' Goblins; Ghouls 'n' Ghosts; Golden Axe; Gold Of The Aztecs; Guardian Angel; Ivanhoe; Last Ninja II; Menace; Midnight Resistance; Nebulus; Night Hunter; Ninja Spirit; Obliterator; Operation Thunderbolt; RoboCop; RoboCop 2; Shadow Warriors; Sly Spy Secret Agent; Soldier Of Light; Speedball 2; Starblade; The Sword And The Rose; Xenon 2.

Notes: Needs help with the crocodile on Level 3 of The Last Ninja II.

Name: ADIL CHAUDRY Address: 296 GREEN STREET UPTON PARK LONDON E7 8LF

Telephone: (081) 470 8580

Times: 5.00pm - 10.00pm weekdays, all day

weekends.

Games: Batman The Caped Crusader; Batman The Movie;
Beach Volley; Bermuda Project; Chase HQ;
Chase HQ 2; Continental Circus; Daley
Thompson's Olympic Challenge; Double Dragon;
Double Dragon II; Escape From Colditz;
Future Wars; Golden Axe; Indiana Jones The
Graphic Adventure; It Came From The Desert;
Leisure Suit Larry; Lemmings; Lotus Esprit
Turbo Challenge; Maniac Mansion; Midnight
Resistance; Midwinter; Monty Python's Flying
Circus; Murder; New Zealand Story; Ninja
Warriors; Operation Stealth; Police Quest;
Rainbow Islands; RoboCop; Shadow Warriors;
Supercars; Xenon 2; Zak McKracken.

Name: SEAMUS SLATER Address: 'CAPRI' GEORGE STREET SHOEBURYNESS ESSEX SS3 9AB

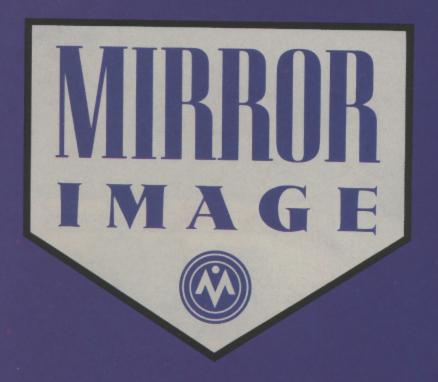
Telephone: (0702) 294383

Times: 6.00pm - 9.00pm weekdays

Games: Corporation; Killing Game Show;
Operation
Stealth; Shadow Of The Beast 1 & 2; plus loads of cheats for loads of games and any technical problems with the Amiga.
Notes: Ask for SHAY-MUS not SEE-MUS.
Enclose SAE for written hints. When Seamus completed The
Killing Game Show he telephoned Martyn
Chudley (the programmer) and discovered that his score was higher than any of the
Psygnosis' team.

Name: STUART GIBLIN Address: 3 HARRISON WALK CHESHUNT HERTS. EN8 8PT

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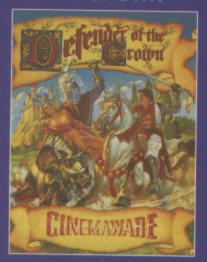
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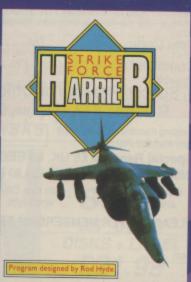
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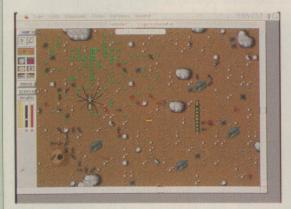
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SimAnt, the latest simulation game from the creators of SimCity and SimEarth (of course!), puts you in command of a common or garden ant colony, out to raid some goodies from a nearby house. In this campaign, you directly control one ant and supervise up to 1,500 black worker and soldier ants.



Apart from avoiding nasty predators and rival red ant colonies, you must also gather food, dig new tunnels, care for the eggs, and so on.



"SimAnt is an apology for SimEarth," explains Jeff Braun of Maxis, "We're reducing the complexity of the simulation so that players will be able to easily manipulate it. We want to add more game elements and make it fun."

Bringing an educational aspect to the game, Harvard University biologists Bert Hölldobler and Edward Wilson have supplied accurate scientific information on ant behaviour. Ocean has the European rights to SimAnt and should be releasing it later this year.

ONE OF THE BIGGEST SMASH HITS in the arcades last year was the laserdisc shoot 'em-up Mad Dog McGee, licensed in Europe by Atari Games. Influenced by this and the spaghetti western films starring Clint Eastwood, On-Line Entertainment is attempting to bring cowboy capers to the CDTV.

Town With No Name is the brainchild of Fergus McNeill, the creative force behind Psycho Killer and Bored of the Rings. According to him, the whole project started when he saw a friend wearing a pair of cowboy boots! "He looked so comical," comments McNeill, "My mind was turned towards the

whole genre of Spaghetti Westerns. It was begging



On-Line Entertainment describes the game as a 'vast interactive feature film', with you playing the lead role. The game is a strange blend of digitised graphics, rotoscoped animation and 3D scenery."I guess the aerial and crane shots of the town are my favourite sequences, McNeill reveals, "It gives the impression that you're flying around like some hopeful vulture.









... has landed.

developed in cooperation with



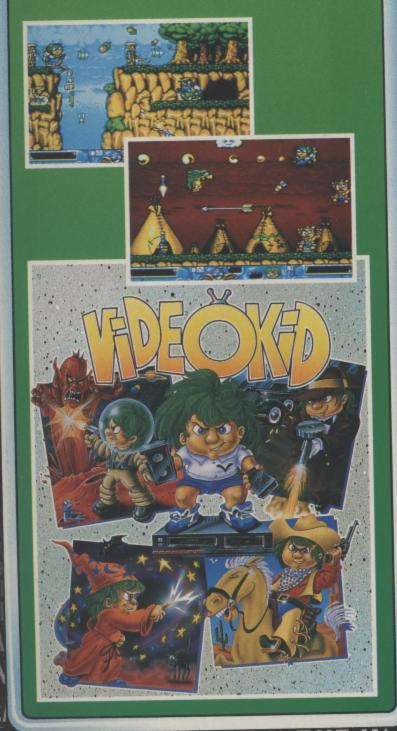
Lufthansa and Deutsche Airbus

Another blockbuster video bursts onto your screen and you're thinking to yourself, what can that guy do that I can't? The room spins, you feel invincible and

CRASH!....

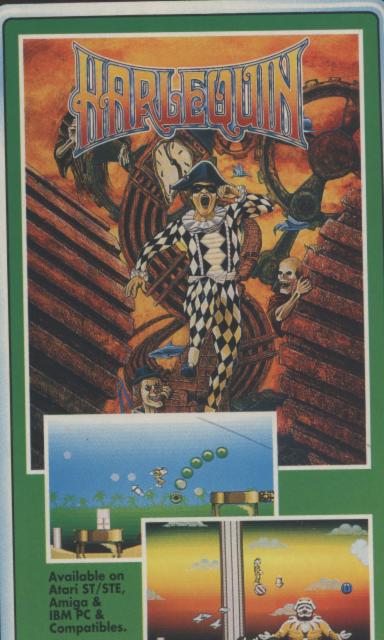
... You're battling with an evil wizard in a far off medieval world, you have but one mission to travel through 5 time spheres and 20 battle planes out of your video!....

Available on Atari ST/STE & Amiga



Gremlin Graphics Software Ltd., 2-4 Carver House, Carver Street, Sheffield S1 4FS. Tel: (0742) 753423.





HARLEQUIN

Can you mend Chimericas broken heart?

Harlequin has returned to his beloved homeland Chimerica to find it locked, inaccessible and broken hearted.

Calling upon a myriad of methods, Harlequin must travel across this vast ever-changing land, to seek out and replace the four segments of Chimericas broken heart.

Harlequin's determination in his task in this ultradynamic game is matched with equal venom by the weirdest assortment of characters ever known. Harlequin is played across 850 screens that will stretch even the most ardent games players skills.

Amiga Action Accolade 93% "Harlequin is one hell of a game that is extremely innovative, exciting and challenging."

Ace Trailblazer 900 "Harlequin comes across as one of the most athletic games stars since the Prince of Persia or the great Sonic himself."

The One 90% "A superior platform come puzzle game with bags of atmosphere."

Games X. X Rated XXXXX Game of the week
"Add Harlequin to the long list of must buys from Gremlin."

That was the year that was - a cracking 365 days for games lovers everywhere. And now you can vote for your favourites, as we bring you the third and final chance to influence...



THE GOLDEN JOYSTICK AWARDS 1991

UST IN CASE you need reminding, the Golden Joystick Awards, the computer games industry's most illustrious awards, are celebrating their 10th anniversary this year: and we're giving you one last chance to vote.

The Golden Joysticks matter more than any other awards, because they re the only ones that you, the games player, actually vote for. And besides, everyone who votes this year is automatically entered in a prize draw, with the winner receiving £500 of software, of his or her choice!

What greater incentive could you possibly ask for? All you have to do is to let us know which your favourite was in each of the categories listed below and we'll take it from there.

Remember, this is your last chance to enter – it could be one of your better decisions...

HOW TO VOTE

Simply send us the form below, adhering to the following instructions:

- 1. All entries must be received by Friday March 12th 1992. Entries arriving after this date will be incinerated.
- Fill in every section of the form.
 Leave any category blank and we'll send someone round to tatoo 'loser' on your forehead.
- 3. Only games released between January 1st 1991 and December 31st 1991 are eligible.
- 4. All entries must include your name, address, daytime telephone number (if applicable), computer owned and must be sent in a sealed envelope.
- 5. Only one entry per person (and that goes for software companies too. Voting for your own games only shows signs of desperation and you wouldn't want that would you?).

Easy enough for ya? Send your entry to: Golden Joystick Awards 1991, The One, Priory Court, 30-32 Farringdon Lane, London, EC1R 3AU.

Best Graphics	Programming Team Of The Year	Worst Game Of The Year
Best Soundtrack	Hardware Manufacturer Of The Year	NAME
***************************************		ADDRESS
Best Simulation	Software House Of The Year	
Best Coin-Op Conversion	Game Of The Year	DAYTIME TELEPHONE No
		TYPE OF COMPUTER



MARCH WAS IHEN

WHOEVER SAID THAT WE COULDN'T PREDICT A HIT IF it came up and bit us on the nose was about to be sorely mistaken. March's cover sported an extremely healthy *Pipemania* cover disk – a then relatively unknown puzzle game that was to take the games playing world by storm, just as *Tetris* did several years earlier. Not only did it get a prime cover slot, it also notched up an attractive 89% in our then stricter—than—strict reviewing policy, with Kati Hamza quoting, "If there's life after Tetris, it's called Pipemania". Score one to us.

Also flying out of the cover was Glyn Williams' Warhead, a huge space opera that had our ex-Ed Gary Penn salivating at the mouth and throwing 93% scores around like nobody's business (the

Sound rating actually went as high as 98% – quite a tune there, Gaz!). US Gold's classic puzzler *E.Motion* was the other biggie, scoring 92%.

other biggie, scoring 92%.

March seemed to be ourpuzzle-special issue as Gary Whitta
also took a look at the cult hit Klax
in a Work In Progress (which was
also featured in the Arcades section).
Brian Nesbitt took a trip up to
Liverpool for a WIP special on
Psygnosis' then-latest range. These
included Infestation, Awesome, the

never-released Gore, the recently-released Barbarian II, the too-bizarre-to-release Dr. Mallet And The Tribbles and everyone's favourite demo character, Puggsy. So what ever became of the last two, Psygnosis? According to their PR man Nik Wilde, both games were put into their 'dark cupboard' soon after the feature but – shock, horror – Puggsy has recently been pulled back out and is being worked on by the team that brought us Leander. We should see something more definite later this year. Dr. Mallet, however, is still gathering dust and doesn't look like seeing daylight for quite some time.

The other WIP that was to become a major hit across the board was The Bitmap Brothers' Cadaver. The article was a fairly normal one, except for the inclusion of a couple of photographs of fish tanks. Why? Blame ex-art editor Gareth 'The Mad Celt' Jones for that one. We also brought you news of another Bros. game that was to take a completely different audience by storm. Speedball 2 just made it into our news pages this month (and what a relief that it did).

Meanwhile, the ongoing story of Gary Penn's look back at the decade entered another stage as Gary managed to get through E to J in one go. Notables include the Einstein computer, the Enterprise computer (previously known as the Elan and the Flan and even had a little joystick built into the case), Milton Finesilver (no, really) and Hi–Res ZX81 games that were just a decade too late.

• Paul Presley

A FKUII FKENZY

WHAT DO YOU GET WHEN YOU MIX dance music and digitised visuals with a cute platform game? The answer, according to newcomer Hex, is Top Banana.

The talents of many have been brought into play in this project. Coldcut, better known for its work with Lisa Stansfield and Bassomatic, has supplied the music and sound effects.

Coldcut's Matt Black even makes an appearance in the game, in the

form of a manic Congo player.

Hex is better known as Hardwire, the company that specialises in computer graphics work for music videos. "We thought a computer game would be an interesting challenge," confirms Hex spokesman Robert Pepperell, "Most games look rather sterile. We wanted to do something really different and positive. The technique of video sampling has never been used in a game before. Top Banana really looks and sounds completely different to any other computer game yet written."

Hip or hype? There's only one way to find out...



ATTACK OF THE SPLATTER TOMATO

LIVERPOOL POWERHOUSE PSYGNOSIS has a puzzle game in the pipeline with, unbelievably, a common old tomato in the central role.

The appropriately titled *Tomato Game* is set over a diverse selection of levels. The idea is to steer your friendly fruit across each scrolling scene without hitting a spike, going splat against a brick wall or coming a cropper due to some other obstacle. In the Egyptian sequence, your top tomato must bounce over marauding mummies.

A certain amount of handy objects are readily available to help your progress. These include such items as fans, trampolines and a jack-in-the-box to steer the tomato out of danger. You manipulate icons to place these gadgets in the correct positions, then sit back and watch your great escape get going. Each stage has to be completed within a strict time limit.

The Tomato Game is scheduled to arrive before the autumn.





COME FLY WITH ME

IF YOU FANCY YOUR CHANCES as the next Richard Branson, you should try out Air Bucks from Impressions.

The year is 1946: starting with some cash and a single DC-3 Dakota plane, you must attempt to build a worldwide airline before the likes of Virgin and British Airways arrive on the scene. Apart from a good head for figures, successful entrepreneurs will need that constant spark of genius needed to keep everything running smoothly.

New planes become available as the game progresses through time. There are over 20 aircraft included in this simulation, but don't expect to lay your hands on a F-117A Stealth Fighter to blow the competition away!

HERE WE GO ...

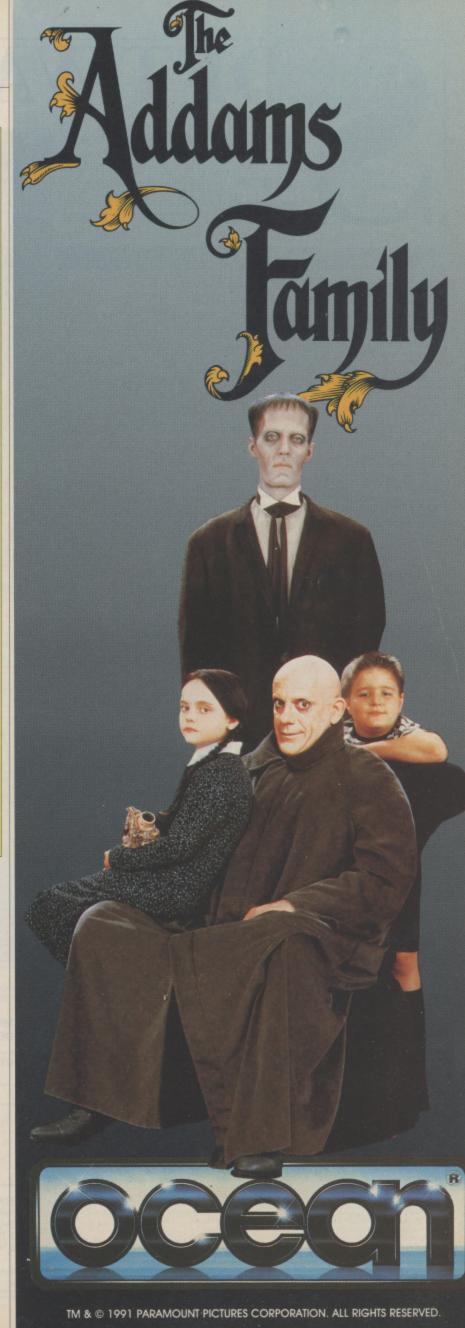
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DOMARK IS SET TO ENTER the competitive world of football management with the imminent release of Championship Manager.

If you believe the marketing blurb, the title results from a seven-year labour of love.

Enjoying the high life as a football manager can quickly turn into a nightmare. It's your job to guide the boys through the League while competing for that prestigious FA Cup and participating in other important tournaments.

The game's specifications speak for themselves. Every aspect of the sport, from fitness levels and boardroom hassles to team tactics and 'Manager of the Month' awards, is covered in detail.



S

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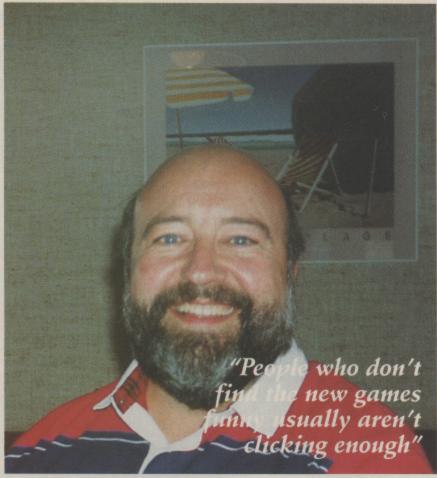
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Games Designer and Programmer

"I WAS BORN IN A LOG CABIN ... " he begins, and there's no doubting that this is Al Lowe, the creator of Leisure Suit Larry. As if to prove that truth is stranger than fiction, Lowe's real origins are even more bizarre.

His first experience of programming had nothing to do with computers, but involved giving instructions to 'human pixels', as they moved around a high school football field he was a Marching Band Director. One thing led to another and in 1975 he began using a simple text editor on the school's computer and was intrigued enough to pay for one of the first Apple microcomputers. "My first program was to help me manage a music festival," he confides, "and, not knowing any better, I wrote it in BASIC.

Seeing a gap in the educational software market for programs that were fun to play, Lowe went on to code Bop-A-Bet, a maze game which taught children the alphabet. It was his first adventure game, however, that got him involved with Sierra On-Line. Dragon's Keep, published in 1982, impressed Sierra so much that it bought out Lowe's small independent company. The relationship has lasted 10 years with no sign of faltering.

Curiously, Lowe's most famous creation, Leisure Suit Larry,



was inspired by an earlier Sierra adventure. Soft Porn, published on the Apple II in 1981, was a kinda goofy text adventure' which was distinguished

by the fact that its racy cover had featured in Time magazine's first computer column. It was all about a guy trying to pick up three girls, although there was no main character; the player was simply referred to as 'you'. It sold 25,000 copies at a time when there were only 100,000 Apples in existence, but the game was dropped from the catalogue and made public domain when Sierra formed a relationship with

In 1987 Sierra was looking for a new project, and at the time Infocom's Leather Goddesses of Phobos was doing rather well, so resurrecting Soft Porn seemed like a good idea. Unfortunately, the original game was now rather hackneyed. Lowe wanted to rework the project from scratch, so he retained the original locations and puzzles, but threw out everything else and made it a spoof. He also decided that a strong central character was essential and thought that this guy might be the type who still saw John Travolta as the 'in thing' (which is where the white leisure suit comes in.) At that time there was a salesman called Gary in the company who always used to relate his pick-up stories to the rest of the staff. He inspired Lowe to name the character Leisure Suit Gary, but after applying a bit of alliteration the full title emerged: Leisure Suit Larry in the Land of the Lounge Lizards.

Then came devastation. The game had the worst first month sales that Sierra had ever seen. It looked very much as if Lowe had just wasted six months of his life. Word of mouth saved the day, and Leisure Suit Larry soon became a cult figure. It was only as Leisure Suit Larry III was being released that sales of the first game began to slacken.

The third game saw the introduction of a companion character, Passionate Patti. "I wanted to

have a chance to work with a character that wasn't so defined," explains Lowe, "Patti is the opposite of Larry. She's aware of what is happening and is worldly-wise; she broadens the scope of the game."

The newer games use Sierra's notyping interface, SCI, and a new SCI version of Larry I is being re-released. "I missed the text input a lot at first," Lowe admits, "A lot of the Smart Alec jokes were responses to things the player had typed in. Now the humour comes when the player clicks on things. People who don't find the new games funny usually aren't clicking enough!"

The latest product featuring Larry represents a departure for the loveless chap. Laffer Utilities was inspired by the popularity of the Larry games amongst office workers. Lowe began to think about all the social activities that occur in offices and created a suite of programs to cover every one of them.

This year Larry is going to be taking a well-deserved rest. Not so Al Lowe - he's already planning a completely new adult adventure. We can't divulge any details yet, but you can expect it to be very, very funny.

Laurence Scotford

SOFTOGRAPHY Bop-A-Bet Dragon's Keep Leisure Suit Larry 1: Leisure Suit Larry In The Land Of The Lounge Lizards Leisure Suit Larry 2: Leisure Suit Larry Goes Looking For Love Leisure Suit Larry 3: Passionate Patti In Search Of The **Pulsating Pectorals** Leisure Suit Larry

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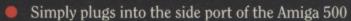
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Managing Director, Graftgold

STEVE TURNER HAS BEEN AROUND a while - that much is evident from the start - but more than that he's not letting on. "I started programming when I was about 15," he says, adding cagily, "Which was quite a long time ago."

Suffice to say that his first attempts at programming preceded the ZX80. The name of that early computer escapes

him, but he does recall, "It was about the size of a desk."

He moved onto the ZX80, but his first published game was 3D Space Wars on the Spectrum. "It sold quite well," he recalls, "We made more money out of those early games than we do now. Things used to sell in ridiculous numbers then: as more and more people got to program and the big chain stores took over, the programs started costing more and

people became more fussy.

That first game was produced in Turner's spare time, but its success led him to give up his managerial job: "I chucked in a job with a really good salary and I went my own way and I convinced Andy Braybrook to do the same." Braybrook was at that time working as a programmer at Marconi - "He was mucking about on a Dragon 32, so I asked him to come and work with me and convert my stuff onto the Dragon, but unfortunately the Dragon just collapsed." Turner feels that the Dragon's demise may have been accelerated by the attitude of the retailers: "Up until a year after we'd finished the programs they were by far the best things we'd ever seen on the Dragon, but no shops wanted to take new Dragon products. There were still a lot of Dragons around then and they didn't realise that, as with records, you have to get the

With the end of the Dragon, Braybrook moved onto the

C64, while Turner concentrated his efforts on the Spectrum, programming Avalon - "That was an arcade adventure, but it was much more adventury than any arcade game around at the time. It was probably the most difficult thing for the technology that I've ever done."

Turner and Braybrook were still a two-man outfit, going under the name of ST Software and working in Turner's dining room. The success of Avalon forced them to form a limited company and Graftgold was born. "It was really so that we wouldn't have to pay an enormous amount of tax in one year," explains Turner, "Royalties tend to come in a lump.

The breakthrough into the 16-bit market came

when Graftgold broke away from Hewson, with whom it had been working. Hewson at that stage looked set to collapse and Turner received a call from two of its programmers, Dominic Robinson and John Cubbins, looking for work: "We weren't doing anything on the ST and Amiga at that time," explains Turner, "But we wanted to and it seemed an excellent opportunity to get onto the new machines."

Graftgold's first game on 16-bit was Rainbow Islands. This relative

lateness Turner puts down to the publishers. Graftgold had signed a deal with British Telecom because the publisher was keen to move into the 16-bit market, but things didn't work out quite as Turner had envisaged: "Soon afterwards they said, 'The 16-bit market's falling and we want 8-bit

products,' so they asked us to do a round of Spectrum and Commodore products. By the time they were finished, 8-bits were dead and they weren't published with any kind of

Graftgold is now happily ensconced in the 16-bit market, with such titles as Realms and Simulcra to its credit. So, with the extra responsibilities of running a successful company, does Turner still find time to program? "I do more programming in terms of hours now than I used to. I think it's an industry where you've got to keep down to the grass roots. I quite often find myself working on one project during the night and another project during the day, which isn't really the way to live, but in the end it comes down on you. You're responsible, you've got deadlines to meet. You

can't expect your staff to pull their weight unless you do."

Graftgold is currently finishing off Realms on the PC, while Fire and Ice is in its final stages on the Amiga and ST. Does Turner feel that his games could be any better than they are? "The limit on games nowadays is normally the amount of money you can spend on making them. It's like films, you can always make a game better, which becomes a big problem. When you finish a game you take it to the publisher and they can always make more demands, but it's a question of knowing when to draw the line." With his record to date, Turner seems to be drawing that line just about right.

Heather Turley

SOFTOGRAPHY 8-BIT

- 3D Space Wars
- Seiddab Attack
- Lunattack
- Avalon
- Dragon Torc
- Astro Clone
- Quasertron
- Ranarama
- Magnatron
- Bashido
- Ivan Ironman's Super Off-Road Racer
- Flying Shark
- Intensity

16-BIT

- Simulcra
- Realms



It's March again (you know, this month is always cropping up around this time of year, funny that!) and if you were expecting lots of bad jokes about mad hares and walking in formation, then you're in for a disappointment. We've only got opinions, observations and questions this month.

A CRYING SHAME

Dear The One,

I am writing about the new game from Steve Screech, Tip Off. Like so many others I was led to believe that this game was potentially a classic. Your in-depth interview with Steve looked very promising.

Taken in by all this I popped this game on my Christmas list and sure enough I got it. There is one question that I would like to ask Mr Screech: "What are you playing at?" Here is the follow-up to one of the best games to date (Kick Off 2), a game that is half-baked, unplayable, boring and now is banished to the back of my cupboard so that my friends don't laugh at me for owning it when they visit. I'm extremely disappointed by this game and if this is anything to go by, I hope Steve leaves Kick Off 3 well alone and leaves Dino Dini to make a good job of it. I had a great deal of respect for this man prior to this, but seeing that I tried to exchange it twice because of bugs I had to

send it away to Anco for a replacement. I would like to hear what Steve has to say about the reviews which this game

However, this has taught me a valuable lesson and I'd like to see Steve Screech show his face on your letters page again. What do other unfortunate readers who own this piece of software shame think?

Richard Metcalfe, Hurworth,

Co. Durham

Anco's basketball extravaganza was a bit of a let-down, wasn't it? How about some opinions on why software companies release games in such a state? To be fair to Steve though, it probably wasn't his fault that Tip Off was like it was (Heaven knows he made enough trips to magazines for opinions and ideas during the development stages). A rush to meet unfair deadlines was more than likely the culprit.

THE SOURCE OF MY **TROUBLES**

Dear The One, I recently purchased TV Sports Football due to the good reviews. When I got it home and read the instructions it said that a copy must be made for use as a league disk. OK, I thought. So I dug out a blank disk and went through the usual process. I had just inserted the blank disk when a message came up to say: "The copy disk is not the same as the source disk. Please try again". So I did. Five times! Every time the same message came up. By this time I was fed up so I gave up. This isn't the first time I've seen this message,

so could someone explain what I'm doing wrong and also what the message means. Please!!

Simon Miller, Buckingham

It means, unfortunately, that you've got problems Simon. More than likely your blank disk is at fault. Try formatting a different disk using a professional disk management system (like Disk Master available through most PD outlets).

JOYSTICK JOKES

Dear The One, I recently bought a Quickjoy Jetfighter. After a week it wouldn't go left, so I took it back and had it replaced. After two weeks the same

thing happened again. This time I got my money back and bought a Cruiser which I am happy with. My friend had also just bought a Quickjoy Superboard. Soon the down didn't work so he got his money back and also got a Cruiser. Can't Quickjoy do something about the quality of their joysticks?

Gary Harper, Stokenchurch, Buckinghamshire

You bought a Jetfighter? Ha, ha, ha, that's a good joke, that

COME AND HAVE A GO...

Dear The One, Firstly my question. After reading a magazine on the Mega Drive, I saw a review of a game called Lakers vs Celtics (or Celtics vs Lakers), a rather charming basketball game. As I am an ardent basketball enthusiast, I would very much like to get this game for my computer, but is it available?

I've had my computer for three years and games like TV Sports Basketball and Tip Off are wearing thin, very fast!

Now, I have one minor moan... for Paul Presley. How dare you insult my favourite game. How can you call basketball silly. And to add insult to injury, you insult me even more. You wrote (I quote) "I mean, 20 grown men running around".

Incorrect. During play one team has five players on court. Five plus five equals ten, ok? Now I have aired my grievances, I'll go back to my first point, the question. Please answer if you can. My thanks to all The One members, except Paul Presley

Tony Ricketts, St. Leonards, E. Sussex

Right, firstly no we don't have any information on the release of Lakers vs Celtics. As far as we know, it's strictly a console game. Secondly, over to Paul...

Oh heaven forbid, I insulted a reader. How will I sleep at nights? Let's take this step by

step shall wel I didn't call basketball a silly game, I said that it looks silly. I don't know, these modern readers, none of them can take a joke.

Secondly, each team has five men that run around on court plus five men (at least in Tip Off's case) that sit on the bench to be substituted at will. Five plus five equals ten, ON ONE TEAM. Two teams equal 20 players - I rest my case! Who's next...?

A QUESTION OF SPORT

Dear The One, Quite recently I was given the Tecno-Plus Team Sport pack for my birthday and I've had hours of enjoyment out of it. I've played Smash TV, Man United Europe, and Pro Tennis Tour 2 which are all good games and I know that TV Sports Basketball, Gauntlet 2 and Kick Off 2 are also available. In Kick Off 2 do you have to have two people in goal and two people on pitch like Man United Europe or can you have the better option of two players on pitch like on EA Hockey for the Mega Drive?

My final two questions regard another game which I've heard is available for people with those two extra joysticks, called Leathernecks. What exactly is this game and is it worth buying?

Colin Starr. Paddock Wood, Kent

No, Kick Off 2's multi-player options are nothing like Manchester United Europe's. You get to choose the positions each player plays in and can even have one player controlling the game as normal (i.e. whoever's nearest the ball) while the other plays in position.

Leatherneck was a game of yesteryear, loosely based on the old classic, Commando, except that in this particular game you had four players instead of one. It was quite good fun and I think you could even shoot each other (always good for morale). It's probably not available anymore except from mail order companies. Hope that answers your questions.



DRIVEN TO DESPERATION

Dear The One, Can you please tell me when Grand Prix from MicroProse will be available in the shops as I am itching to get my hands on it. I have asked around some of my local shops, but none of them seem to know when it will be released. One shop said it will be released either at the end of the month or not until August. I sincerely hope that it won't be this late as I am driving my Mum crazy with my impatience.

I realise that some games have last-minute problems or are just kept back for improvements. Could you please inform us in your mag about late arrivers? You could maybe make it a new slot (but hopefully not a regular one) with details of what the new arrival dates will be and what is being done to the game etc.

Sean Tully, Wickford, Essex

The reason you've been waiting so long for Grand Prix is that MicroProse (as with all good software houses) is a stickler for accuracy. It deliberately held back the release until this year's Grand Prix season was over, just to make sure that nothing had changed on any of the tracks! To get the word from the horse's mouth (so to speak) give MicroProse a call on (0666) 504326 and ask them.

JOYSTICKS DOWN UNDER

Dear The One, I would like to congratulate you for keeping up the great work, your mag is the best there is. The reviews are unbeatable. The Work In Progress is fantastic. The features are cool and so is

everything else.

I would also like to comment on Adam Froud's letter about the Cruiser Joystick in Issue 38. I have to be honest and tell you I have never tried a Cruiser, but down here there is only one joystick; the Starblazer 401. It is fairly compact, handles excellently, is very robust and cheap (only \$A45 - about £15). In fact it is made in Australia by Mulicon Amusements. You can also change it from a one-button system to two or three.

On a different note, I recently bought Supremacy, it was cool. That's why I am going to ask you if there are any plans for add-ons or sequels because it's about time we had some.

Harley Kingston, Tamworth, New South Wales, Australia

Thanks for all your feedback we're glad you're happy with our humble efforts. The bad news, however, is that there are no plans at present for any add-ons or sequels to Supremacy. Should the situtation change, however, you can depend on us to let you know.

MORE EMPTY BOXES

Dear The One, One thing that has always puzzled me is the size of the boxes used to pack games. When buying a game you are often only getting the game and the instructions, so why this huge box? Is it cheaper to use bigger boxes? I would have thought it would be cheaper for the companies to use smaller boxes - meaning a drop

I also agree with Adam Whisker's letter (January issue) that including a demo disk of future and current releases would be a good idea. This could be the final 'clincher' for companies to sell their games. I know if I couldn't decide on any two games, if one of the games included a demo disk I'm sure that I would buy that game rather than the other one. And the demos might even influence me on purchasing another one of their games if I actually liked it. So on this strength why do the computer companies not use demo disks? It would seem to be a good idea all round.

Kevin Hunter Edinburgh

Dear The One, I am writing to you regarding your new talking point 'Empty Boxes'. This subject was brought up by Adam Whisker in Issue 40. He was upset at spending £25.99 for a game and getting the bare minimum. His idea of a poster wouldn't suit all purchasers, but the idea of demos on an additional disk is worth thinking about.

My point, however, is that

having spent the money on many games you are then expected to supply blank disks for a number of reasons. Speedball 2 and Kick Off 2 require disks to save goals and League Tables and many games such as F-19 and Special Forces require rosta disks. Surely whilst printing labels on disks the additional cost of enclosing a blank disk and a label stating it to be a league or rosta disk would be nominal.

Also, when spending between £20 and £30 on a game I would expect not to have to think about supplying other disks.

Craig Brown, Hayle, Cornwall

TRY A LITTLE **TENDERNESS**

Dear The One, I've just purchased Ocean's WWF Wrestlemania and completed it on my fourth go, causing extensive damage to my joystick when grappling my opponent. I wondered whether software companies take into consideration whether your joystick will get destroyed playing these games.

Stephen Bull, Bracknell, Berkshire

Hardly likely I would have thought. The main things that software houses concentrate on are gameplay, meeting deadlines and making a profit.

FOREIGN FRUSTRATIONS

Dear The One. There are a couple of things about your magazine that are annoying me a little, and I thought I should write and let you know about them so that you could make some changes.

It all has to do with your competitions. As I live overseas, I cannot take part in your competitions when you must have the entries in one month after the magazine goes on sale in the UK as the magazine rarely goes on sale here in Norway until about the same time, which makes it hard for me to get my entries in to you on time. I believe this is the case for most of your overseas readers, and I think we should have the same chance of winning some prizes as the readers in the UK.

Another thing is the competition entry forms. I don't like cutting the magazine, so I'd like to be able to send in a photocopy of the entry form. The trouble is, I don't know if this is accepted.

Knut Erik Rotne, Harpefoss, Norway

Thanks for your feedback, Erik - we've taken it on board and will try in future to give our overseas readers a chance to enter our competitions. Also, feel free to photocopy your entry form: some of our readers are already doing so.

MORE FOR YOUR MONEY?

Dear The One,

I am usually a dedicated buyer of your magazine, but last week I decided to buy one of the bigger magazines, hoping for better value for money. When I started reading I was appalled at the number of reviews there were. It was full of adverts for computer companies and not much of anything else. What makes the matter worse is that the reviews that were in there weren't very good. I have returned to buying your mag, but even yours has a lot of adverts in it. How about some more reviews? Nick Mildred,

Leicester

We're pleased to hear you decided not to stray away from us for long, Nick. There are, however, some very good reasons why we – and all those other computer games magazines out there - have so much advertising. Magazines cost a lot to produce: just think of all the people who write for us - they don't do it for nothing, you know. Then there are production and printing costs, not to mention delivering magazines all around the country. The cover price of the magazine just wouldn't pay for all of these, so of course we have to rely on the money that comes in from advertising to cover these and, of course, to make a profit. So, while we do attempt to review as many games as we can, just remember that those pages of advertising are keeping the cost of your favourite magazine down.





SERGEANT SOFTWARE

Here once again to bring misery and suffering to the world is the man everyone loves to hate.

NOT ON YOUR NELLIE

Dear Sarge.

I enjoy playing football ever so much, but since November I have not been able to play because of leg troubles. Sometimes it is so bad I have to stay at home and stay in bed because I can't walk.

I still can't play football now, because of my legs, but people ask me do I want to play football, and I enjoy it so much that it's hard to say no.

So could you please send me a football game, I would be so grateful for your troubles.

Derry O'Connor, Bethnall Green, London

But if I sent you a football game, wouldn't that just add insult to injury? Besides, this all sounds like a load of (foot)balls to me.

FORGET IT KID

Dear Sarge,

My sister and I share our computer and for Christmas I bought her *RoboCod*. She was so happy and asked me to boot it up for her. I put the disk in the drive quickly without putting the write protect tab on and somehow a virus managed to get on the disk. The disk is now unloadable and my sister is mad with me. Please Sir Sarge you are my last hope, please will you replace the RoboCod disk a I want my sister and I to be friends again. Please can you spare one disk, as I'm sure that because you're so good at games you have completed it already.

Lewis Haag, Bingley, W. Yorks

I've told you people time and time again. Viruses are easily dealt with. Get yourself a virus killer from any decent PD stockist and let that do the job. Anyway, this isn't an American sit—com you know, this is real life. Brothers and sisters should hate each other's guts and be constantly at war. I know I was with my sister (you may know her, she used to run the country).

Right, stand to attention you 'orrible lot, I've got something important to tell you. Next month is my final fling here at The One. I've had an offer to join Plastics And Rubber Weekly and quite frankly it makes what I'm earning here look like peanuts. So this means you've just got one more month to try and tug my heart strings and make me fork out some software. I might as well warn you in advance though, idle threats, offers of a sexual nature, tales of dismemberment and stories about poor little dogs getting knocked down by big red vans while playing fetch in the middle of a motorway will not work, so try and be creative. Send you letters to the normal address, I'll be waiting.

TRICKSHOT TRIALS

HERE WE GO AGAIN folks. Another monthly sports—related competition that involves you sending us disks. With the demise of the Golden Goals (which you may have noticed has popped up on Channel 4's Gamesmaster series. I wonder if we can take any legal action about that?), we racked our brains to come up with a suitable alternative. We came up empty though, at least until Lee Noble sent us an idea. Jimmy White's Whirlwind Snooker is the game and creating superlative Trick Shots is the

We've mentioned the competition over the past few months but we haven't given you the official low-down on what you have to do, so here goes:

Using the Trick Shot editor, create a stunning looking shot. We've already had (amongst others) things like potting all the red balls in all the corners, potting the black while it's surrounded by a pack of reds, but we're sure you can come up with more. The shots will all be judged by a panel of experts and the two that are deemed to be the best will be included on a future cover disk. Not only that, but the two winners will also get to play each other in what should be an epic battle, the winner taking home £300 worth of Virgin Games software. Not bad huh?

Send your entries, along with clear instructions on how to perform the shot to Trickshot Trials, The One, EMAP Images, Priory Court, 30–32 Farringdon Lane, London EC1R 3AU. Only two shots per disk mind you, otherwise we'll never get through them. Unfortunately we can't return any disks so please don't include any S.A.E.'s. Include your name, address and telephone number with your entry and then cross your fingers for a few days (and try not to walk under any ladders while you're at it). The competition will run for the next two issues and the winners will hopefully be announced in the May issue.

So, until then (except for next month when we'll remind you once again), good luck and happy designing!

GUTING GREALS

IF THE TRICKSHOT TRIALS AREN'T ENOUGH for you, howzabout this little competition then. With many thanks to MicroProse, we at The One are proud to bring you another on-going disk-based competition - MicroProse's Golfing Greats! Yep, you've all been there. You've been driving down the fairway at a terrific rate when it happens. You hit the best shot you've ever seen in your life. Sadly, there's no one around to witness it and when you start telling the others back at the 19th, you're greeted with jeers and cries of "Yeah, right".

Well, thanks to MicroProse Golf you can actually save your best ever shots to disk, send them to us and we'll show them to the world. The Golfing Greats competition is to run for the next four months, with the best shot of the month being picked by our panel of experts. What's

more, the four winners will not only receive a bundle of MicroProse goodies, but they'll be invited to take part in the Official MicroProse Golf Championships, to determine who is the overall winner. He or she will not only win themselves a truly massive MicroProse prize, but be crowned the 1992 MPG Champion. High praise indeed!

So send us your best shots (no more than three on each disk) to: Golfing Greats, The One, Priory Court, 30–32
Farringdon Lane, London, EC1R 3AU. Don't forget to include your name, address and telephone number.



Why not vent your spleen to us here at The One, EMAP Images, 30-32 Farringdon Lane, London EC1R 3AU (Sergeant Software letters should be clearly marked). The Letter Of The Month will win a T-shirt and a game of your choice. All correspondence should be confined to one side of the paper and, where possible, to a single sheet. The editor reserves the right to edit any letters as he sees fit. Please do not include an S.A.E. as, due to the volume of mail received, we are unable to make individual replies.

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The coming of 16-bit consoles may turn out to be a blessing in disguise, as Ciarán Brennan found out when he sneaked a look at Ocean's latest licence adaptation...





PROJECT: The Addams Family

PUBLISHER: Ocean

AUTHOR: James Higgins (coding) Warren Lancashire (graphics and game design) Simon Butler (additional graphics) Jonathan Dunn (music)

INITIATED: April 1991

RELEASE: TBA

ANY PEOPLE PREDICTED that the recent arrival of the Sega Mega Drive and the imminent appearance of Nintendo's Super Famicom would mark the end of the technical advancement that we've all enjoyed in 16-bit gaming technology. It was assumed that the best programmers and designers would immediately drop computers in order to get their hands on hardware which would make their games faster, smoother and bigger and their lives a whole lot easier.

However, Ocean's up-and-coming 'game of the film' of The Addams Family looks set to turn these theories on their heads. When programmer James Higgins and artist Warren Lancashire began work in April 1991, they were concentrating on getting the computer versions right: but just as the game was beginning to take shape, the pair were called away to start work on the same title for Nintendo's Super Famicom. Starting again from scratch, they managed to complete this project by last November.

But then, having hardly had time to pat themselves on the back for a job well done, they had to roll up their sleeves once more and get back to work on the original code. It was at this point that the decision was made to start all over again, to try to make the disk versions every bit as good as the finished Famicom game.

Higgins takes up the story: "We looked back at the old code and thought 'euugh!' It wasn't colourful enough, there was no parallax scrolling and it generally felt slower because we had to move down from 60 frames per second to 50. Basically, we'd got so used to how the Famicom version played that we didn't want to go back."

There were other problems. The game design had changed over the months, with numerous new graphics and locations making their debuts. "In a way it was easier to start again," Higgins continues. "After all, we were trying to go back into a source file that was more than three months old and to be honest I didn't really understand what was going on

 it was just a nightmare to try to get back into it."
 The team hadn't seen the film when they began, but they did have a script to work from. "Warren originally sat down to bash out a few ideas," explains Higgins, "and we eventually ended up with a design document about 100 pages long." However, before much work had been done on this, the project began to take the first of its many detours. "The route which the gameplay was taking changed after a couple of

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weeks," says Higgins. "At first it was more puzzle orientated, whereas the final idea is a more 'arcadey' platform game."

The reason for this is quite simple - the lads had discovered consoles. "We'd been playing console games for quite a while. It seems that everyone is nowadays - even the magazines are raving about them - and it came to our attention that there wasn't a true console-style game available on 16bit. Since then there have been things like RoboCod and Magic Pockets, but at the time we thought that maybe we'd be the first."

The object of the game is to take Gomez (the father of the ghoulish gang) on a trip through 16 levels in a quest to find the rest of the characters and bring them back to the music room. Here Lurch awaits, torturing the keyboard of a dilapidated piano (the more characters you rescue, the better his playing becomes – giving you an even greater incentive to hurry up!).

Find Uncle Fester, Puggsley, Wednesday, Thing and Grandma and the final barrier lifts, allowing you to enter the last (and hardest) level to retrieve your loving wife Morticia who's being tortured by the evil Judge Womack (and, this being The Addams Family, is quite enjoying it!).

It makes a refreshing change that the game plot fits in well with the film's storyline. Achieving this wasn't easy, as Higgins points out: "The film is really based on dialogue - all of the humour comes from the interaction between the characters. At first we thought it was going to be difficult to turn this into a game, but we eventually decided to base the game just on the film's last 20 minutes and that seemed to work quite well."

So, having lived with this crazy family of monstrous misfits for almost a year now, would Higgins and Lancashire be glad to move onto something else now? "Yes," quips Higgins, "The Addams Family 2!" Some people are gluttons for





GOMEZ CAN TAKE his quest skywards by collecting and using the short-range 'Fezicopter' (a Fez with a rotor blade on it!). Its use is limited by time, but it can help him to reach the parts that those other pick-ups can't reach - such as this roof section which may just reveal some extra locations.



THE ICONS and pick-ups are definitely consoleinspired: the extra life tokens are even called 'lups'! Higgins is quick to admit the debt: "I don't think it was a conscious decision to do it, it just seemed like an obvious name to call them as that's what they're called in the arcades and in console games.



THE ACTION isn't strictly confined to the **Addams Family** mansion either: Gomez is free to roam the outside environment to continue the quest. Watch out for another mansion, which isn't all that it seems.





DESPITE THE FACT that it's based on a 1930s satirical cartoon strip (and, of course, a cult 1960s TV series) Orion's current movie adaptation of Charles Addams' freaky family has become a startling box office success, raking in over \$100,000,000 in America and a staggering £8,000,000 after only five weeks in the UK. Anyone fancy betting against Addams 2?

THE STAIRS AND DOORS lead to the first of 16 distinct levels, each of which has up to 16 further sub-levels contained within it (although not all of these will be immediately apparent to the naked eye). Having delved so deeply into the world of consoles for the gameplay, the boys couldn't resist the age-old trick of including bonuses and short-cuts in hidden rooms, doors and passages.

THE SCREEN LOOKS a little smaller than you'd usually expect, something else that Higgins puts down to the influence of the Famicom. "It's 256 pixels wide and 208 deep," he explains, "which is exactly the same as the Famicom - it's just that that machine uses pixels like Lego bricks!"





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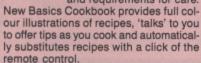
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First there was the book, then came the film. Now Virgin is developing a computer game. Can it do justice to a sci-fi legend like Dune?



IN SPACE Dune looks like any other planet in the system. The final version will come with an automatically updated map of the globe, showing Harkonnen territory in red and yours in blue. A zoom facility will enable you to focus on settlements and check on motivation and production levels in any Fremen sietch.

WANDERING AROUND without directions isn't recommended - it takes just a few minutes under the sun for you to collapse. This doesn't mean death, though: in the interests of continuity, you dream of your demise, but wake up in the palace a few seconds later. One way to avoid this is to get hold of a stillsuit. Worn and manufactured by Fremen, these recycle and preserve your body fluids so that you can survive in the desert for hours.

RANK HERBERT'S Dune has become one of the most admired, analysed and imitated science fiction classics of our time. It tells the tale of a planet that has no water, vegetation or obvious means to support life, yet remains coveted because of its mysterious reserves of spice.

The original 1968 novel was quickly followed by four sequels and in 1984 David Lynch attempted to relay the convoluted plot in celluloid. The movie bombed. Despite its cast, which included Sting, Kyle MacLachlan and Max Von Sydow and some spectacularly Gothic special effects, nobody could make head or tail of the story, let alone work out what all the dramatic music was about.

Now that it has acquired the licence to produce

the computer game, Virgin is determined not to repeat Lynch's mistakes. The development team with the task of coming up with a tight design is Paris-based Cryo Interactive Entertainment. Cryo's first task was to decide which aspects of the book they should focus on. They started with lots of indepth research, as Project Manager Philip Ulrich explains: "We re-read the books several times, got hold of everything else we could find on the subject and watched the movie over and over again. Whenever we came across somebody who had read the book we asked them what had impressed them the most and what their strongest memories were."

Eventually they came up with a checklist of

PAUL ATREIDES, son of Duke Leto and Jessica, also known as Mua'Dib, the Kwisatz Haderach or the Chosen One. If you want to survive long enough to save Dune, you'll have to concentrate on producing enough spice to please the emperor. The crucial question is weighing up how much you can keep for yourself before the old geezer starts to smell a rat.





TO MAKE IT EASIER for novices to get into the game, the emphasis isn't so much on exploration as on using the information revealed to you at exactly the right place and time. Act on it correctly and you may end up riding through a landscape like this on the back of one of the planet's legendary giant worms.

features which had to go in: the desert planet; its native inhabitants, the Fremen; its most valuable resource (the mysterious Spice); the planet's giant worms; and the rivalry between the House of Harkonnen and the House of Atreides. Inevitably some of the plot elements have had to be altered, but Cryo has been very careful about maintaining the distinctive Dune atmosphere.

There were teething problems at first. Virgin and Cryo just couldn't agree: "Initially we weren't keen on the storyboard," recalls Ian Mathias. "In fact, after a lot of talk we eventually told them to forget about the whole thing. Then four months later they came back with a new version, loaded it up and it looked really good." Those changes had been

mostly structural: the in-game presentation sequences had been edited into an introductory movie sequence with the main action concentrating on the strategy proper.

The game is divided into two halves, one controlled by the evil Harkonnens and the other allotted to the clear-thinking, honourable House of Atreides. As Paul Atreides, heir to Duke Leo, you have two objectives. First, gain influence over your territory by enlisting the help of the native Fremen and encouraging them to mine spice. Then, once you've got control over your half of the planet, expand by doing battle with the Harkonnens, until Dune is yours.

Right from the start, Cryo has been eager to

PUBLISHER: Virgin

AUTHOR: Remi Herbulot (Design, Coding)

Patrick Dublanchet (Coding)

Jean-Jacques Chaubin (Graphics)
Didier Bouchon (Original Design, Graphics)

Sohor Ty (Graphics)
Stephane Picq (Music)
Philip Ulrich (Project Manager)

INITIATED: July 1989
RELEASE: June 1992

make the game accessible to everyone, not just Herbert or Lynch fanatics – and this is reflected in the choice of overall design. Ian Mathias is enthusiastic: "The idea is that once you've learned how to do something, you get a reward and don't have to bother with that part of the game ever again." For example, the beginning of the adventure concentrates on spice and man management and at this stage Paul needs to fly from place to place in an 'ornithopter'. Once his psychic powers have been built up through spice exposure, however, he no longer needs to travel – he can control everything with his mind.

Typical of this user-friendly approach is the Book Of Dune. To save you making notes on paper, this



VISITS TO VARIOUS Fremen leaders and their settlements are essential in the first half of the game. Once you've gained their trust, native prospectors will be happy to seek out and map the most profitable spice mines. Not all Fremen make excellent miners everywhere: while some are nomadic by nature, others are only content when mining near their homes. Others still may not be skilled at mining; use these as troops.



PROJECT: Dune

PUBLISHER: Virgin

AUTHOR: Remi Herbulot (Design, Coding) Patrick Dublanchet (Coding) Jean-Jacques Chaubin (Graphics) Didier Bouchon (Original Design, Graphics) Sohor Ty (Graphics) Stephane Picq (Music) Philip Ulrich (Project Manager)

INITIATED: July 1989 **RELEASE:** June 1992



IF YOU WANT to win, nothing less than domination of the entire planet will do and the only way to accomplish that is all-out war. This scene of nighttime firing, incidentally, was inspired by Gulf War footage.

personal diary, accessed from the main control screen, records all your discoveries automatically. Should you forget that essential bit of inside information you learned two journeys back, all you have to do is get out your notebook.

A crucial part of any interactive strategy adventure is the control system. Eighteen months into development, both Cryo and Virgin are very pleased with their attempt. It's all been squeezed into a compact panel at the base of the screen and despite the wealth of interactive elements available, icons and menus have been

kept to a minimum. "It's fairly simple to get to grips with," says Mathias. "It's all point and click and leads you into the actions very easily. The best thing is that it's so intuitive. If you want to talk to somebody, you do the obvious - just click on them and you're immediately rewarded with a speech bubble."

Most of the programming spadework has now been done. The lead development machine is the PC and work is currently underway to convert its 256 colours (if you think the graphics shown are particularly impressive that's because they're taken from the PC version). This will be the only major difference – the gameplay will be exactly the same in both, although Cryo will have to do some clever compression to cram 50,000 lines of code (and that's just for the main body of the program) onto two or three disks.

When the finished product finally makes it to the shops, it'll be eight years since David Lynch's Dune first hit the screens. Virgin remains unruffled: "Dune still has a strong cult following. The game is bound to do better than the film."



MOST OF CRYO'S graphics start life as pencil drawings and are then scanned into the computer. Graphic artists Jean-Jacques Dublanchet and Sohor Ty then make alterations and add colours.

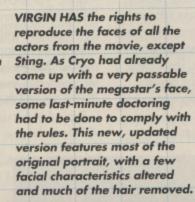


WITH A FEW minor exceptions, most of the novel's main characters have survived translation into the game. The officials of the House of Atreides provide valuable clues and advice on how to tackle the planet, and you can charge up to two characters to follow you around as personal advisers at any stage.



EARLY ON in the game, the ornithopter is your only means of transport. Flying is totally computer controlled as Cryo has opted not to include too many arcade elements. In some situations, giving the vehicle the correct directions is absolutely essential.

PAUL DERIVES most of his psychic powers from his mother, the Lady Jessica. She provides useful advice early on and is later able to use her special powers to locate secret rooms in the palace. It doesn't take much probing to get her to seek out a selection of otherwise impenetrable chambers, including essential armoury and telecommunications rooms.



CONVERSATION HAS been structured with novices in mind. Characters explain all their statements, defining new plot elements as they appear. From idle chatter you learn about your home planet, the Fremen, the Harkonnens and spice. This blue-eyed Fremen may or may not be the woman of your dreams - as Paul, your search for your soul mate is confused by another female.







THE REAL DUNE

ON ITS PUBLICATION in 1968, Dune won Frank Herbert both the coveted Nebula and Hugo awards for science fiction literature. At the heart of the story is the most valuable commodity in the universe - spice. Spice, otherwise known as melange, is only found in the sands of Dune, prolongs life, extends consciousness and is used by navigators to travel through space. The action of this drugdominated universe focuses on the rivalry between the Houses of Atreides and Harkonnen, but what makes the story so compelling is the degree to which this highly detailed, self-contained world is underscored by a sense of vision and mysticism. Paul Atreides isn't just a hero, he's also cast as a kind of Messiah. There are four further novels in the Dune saga: Dune Messiah, Children Of Dune, God Emperor Of Dune and Heretics of Dune. Despite its failure at the box office, the film is worth watching - but be warned, you'll only be able to make sense of it if you've read the book...

TWICE THE ACTION!



Everyone's favourite multi-format games magazine doubles its action factor next month with a stunning front cover disk catering for PC, Amiga and ST owners. A thrilling blend of demos and complete games, the disk will reflect Ace's determination to deliver the earliest news of the hottest games, giving you the chance to sample and play the latest releases on your own machine - what better way to get a taste for that new title?



TEN TIMES THE EXCITEMENT!



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A HUNDRED TIMES THE DEPTH!



The best games of the month receive the special ACE Screentest™ treatment, a glorious SIX-PAGE examination of all aspects of the title, detailing plot, action, difficulty, longevity and (most importantly) entertainment value in more depth than any other magazine on the market.



ACE March - Out February 8th £2.75 with Tri-Format Disk



Can the first Amiga-compatible piano tutor teach an idiot how to play? Kati Hamza investigates.

THE KEYBOARD itself covers five octaves, has touchsensitive keys, in-built 23.5.3.3.3.3.7.7.7.7.7 speakers and 128 preset sounds. You can connect it to a stereo or headphones (a small pair is included in the package) and there are MIDI In and Out sockets, although no MIDI Thru. The keyboard connects to the Amiga via a cable which plugs into vour computer's serial port.

OU'RE IN A LARGE, elegant mansion. As you enter the music room, your feet sinking into the richly carpeted floor, a grand piano looms into view. It takes exactly 20 seconds to whip off your jacket, and in another 10 you're on the piano stool, your pliant fingers poised over the keys. There's a hush of anticipation, a rustle of excitement. Then you begin to play...

In this kind of daydream, what comes next is always so easy. Your hands glide effortlessly from black note to white note, jump octaves with the greatest of ease and twist elegant fingers around scales, chords and arpeggios as if they were created just to tickle the ivories. What a shame that in the real world you think scales are for weighing bananas and wouldn't know a treble clef if it slapped you

in the face. You may be dreaming about being another
Liberace but nothing short of a miracle is going to turn you
into one.

And by extraordinary coincidence, Mindscape is offering you exactly that. The Miracle piano teaching system kits you out with a keyboard, a foot pedal, earphones and 40 progressive piano lessons designed to guide you from total ignorance to a spectacular

rendition of Handel's *Water Music* in six to 12 months. What's unusual about the whole six-module extravaganza is that it plugs into the back of your Amiga and loads in all of its lessons from disk.

Apart from the obvious saving on formal piano lessons (not to mention volumes of music books), there's another major advantage to this computer-based tutorial: it's interactive, so the lessons adapt to your rate of progress. The system doesn't just monitor your mistakes either — it also tells you how well you've performed and repeats exercises when it thinks you need more practice. Each time you play, your position in the course is saved automatically; the next time you switch on you can start exactly where you left off. You can even consult an up-to-date analysis of your progress, complete with statistics on your overall performance, rhythm and pitch.

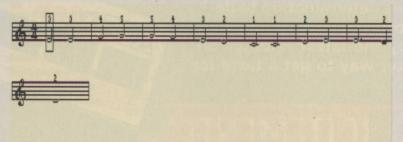
Although you can use the Miracle as a refresher course if you're a reasonably experienced keyboard artist, the package is designed with absolute beginners in mind. Lessons take you from the basics (posture at the keyboard, correct positioning of the fingers), through basic tunes played with right and left hands, to more advanced two-handed pieces incorporating chords and complex rhythms.

The system is highly structured, easy to digest and (barring the odd cramp in your little finger) practically pain-free. Each lesson concentrates on learning a single piece of music (something safe like *Twinkle Twinkle Little Star*) and guides you through the process step-by-step, using a combination of text, animated visual aids and music. You hear the piece several times before you actually play it: if you don't get it right first time you simply keep on trying till you do.

Once you've mastered a piece, the lesson takes you through several more practice attempts and introduces you to the metronome (for the correct tempo) before a climactic no-holds-barred performance with simulated orchestra. Hold your own and you're considered to have completed the lesson; if you've got a printer you can even print out a certificate to say so.

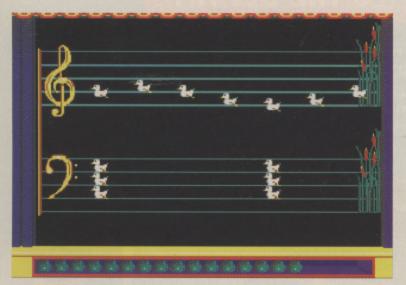
A MUSICAL NOTE

The Miracle requires an Amiga with at least IMb of RAM. Although you don't actually need them, an extra floppy drive, or better still a hard drive, are recommended. If you do only have a single drive you should think seriously about upgrading before purchasing the package — otherwise the amount of disk-swapping you'll have to do could take all the joy out of your Miracle.





LESSONS DON'T get down to the nitty gritty right away. The piece you're about to learn is first put into brief historical and musical context; if you want to, you can click on highlighted words for more info on specific points. Occasionally, lessons are punctuated by brief multiple choice tests designed to make sure you've remembered what you learned.



OK, SO IT'S NOT the ultimate in sophisticated gaming, but there are worse ways to learn a bunch of notes than by shooting a flight of ducks.



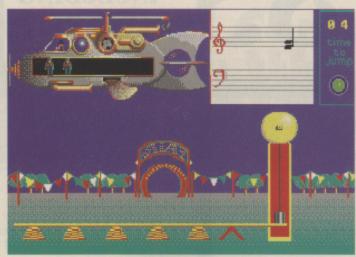
It doesn't take long to feel a certain sense of achievement, which is in fact the whole point. Within the first half hour, the Miracle has you playing a fullyfledged tune and starting to read music. Every time you do something reasonably well it tells you so; if you mess up, it pinpoints where you've gone wrong, then praises you when you finally get it right. The process is reassuringly human.

But is it worth it? Although it's nowhere near what you'd have to pay for a real piano, £299 is still a lot to fork out for a jazzed-up keyboard - you could certainly spend a lot less on a basic Yamaha or Casio and a cassette-based tutor.

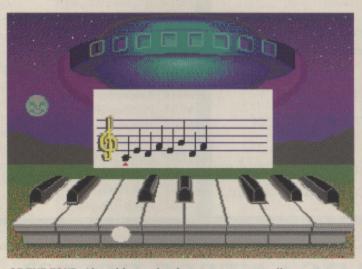
In the end it all comes down to what you need. The Miracle offers an independent keyboard (you only need the Amiga to play the software, not the music), plus one of the most user-friendly teaching methods around. Watching the notes played on screen, taking lessons especially tailored to your ability and getting direct feedback from your computer is definitely more advanced than poring over a bog-standard book.

As a keyboard or a MIDI instrument on the other hand. it's no great shakes. The internal sounds are reasonable enough but tend to err on the side of function rather than quality. As for the orchestral accompaniments, although it's fun to notch up the playing experience, the tone is definitely short of miraculous. The choice of music is distinctly middle of the road, which is fine if you're into Puff The Magic Dragon and Star Wars.

So if you want street cred, loads of backing patterns plus bags of prestored rhythms and harmony effects, teach yourself to play an ordinary keyboard. If you want to read music and learn to play more conventional piano tunes, but don't want to spend a fortune doing it, invest in a Miracle instead.



THERE'S NOTHING TOUGH about Ripchord. If you play the right chords the parachutists land safely - if you don't, they die. There's just one problem: the whole thing can prove a tad slow.



OF THE FOUR, Aliens! has to be the most cinematically evocative of the sub-games. The alien spaceship beams down and plays a series of notes. When they've finished, it's up to you to copy



THE JUKEBOX isn't designed to teach - just select any song from the Miracle repertoire and it plays it with complete orchestral accompaniment and no metronome. According to the manual, it comes in particularly handy at parties ...





ANATOMY OF A MIRACLE

Although you're likely to spend most of your time working through the lessons, the Miracle's software is actually divided into six distinct modules. All are easily accessible from the main menu.

THE CLASSROOM

This is the place you go to learn. Normally you simply follow the lessons in order, but you can skip a chapter or revise a subject that you've already covered.

ARCADE

Miracle learning is designed to be fun. There are four simple arcade games to choose from (Ducks. Ripchord, Aliens! and Jukebox), each of which is designed to help you practise a particular aspect of technique: chords, memorising note sequences or learning new keys.

STUDIO

Although this isn't intended to replace sequencing software, the Studio does allow you to record and play back up to seven tracks of superimposed music. Basically this means recording different parts, say for drums and bass, then playing them back simultaneously as a single piece of music.

ADMINISTRATION

This system setup screen is the place to log on new users, and define settings for factors such as the foot pedal, orchestra and metronome volume. From here you can also check up on your progress and print out your certificates.

PERFORMANCE HALL

Feel like impressing your friends? Visit the Performance Hall any time to show off your keyboard prowess with full accompaniment courtesy of the Miracle orchestra.

PRACTICE ROOM

Allows you to practise any of the songs featured in the lessons, plus a further repertoire. You can practise the piece alone, play one hand while the Miracle plays the other, or get back to basics and check out notes and rhythm.

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D014 Evil Dead Alternative Neighbours (X)

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My Mind M005 Jean M Jarre - Docklands

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M008 Betty Boo d2

M009 Madonna - Vogue M010 Batdance Megamix

M011 Madonna - Like A Virgin

M012 Eve Of The World M013 Yellow Megamix

M014 Queen - Flash d1

M015 Queen - Flash d2

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M017 Pet Shop Boys

M018 Jean M Jarre - Live M019 Genesis

M020 Sam Fox (X)

M021 Queen and Black Box

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U004 Obase

AL3 5HP

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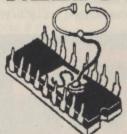
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DANIELLE WOODYATT (or Woody as she's usually known) is one of the most respected PR people in the business, having been responsible for many of the greatest press outings and industry events to date.

Her humble beginnings were in the fashion industry, but looking for a new direction she learnt of a job at US Gold from a friend, applied and got it. Since then, she's managed to organise some of the most professional and entertaining promotions in the industry. It wasn't always so: in fact, her first presentation to an audience of merciless journos was far from smooth. The game was Dream Warrior and the night before was spent playing the game thoroughly. She learnt every nook and cranny and turned up the next day a nervous wreck. She took hold of a joystick,



started to play the game and forgot all about actually presenting it, while the assembled crowd became more and more bored.

So why does she

still do a job that causes so much embarrassment? "It's a brilliant industry to be in. There are just so many characters like Ciarán [Brennan – ex-editor of The One] and Gary [Williams - publisher of ACE magazine]. The first time I met those two had to be one of my worst moments. I was so nervous." Their legendary mickey-taking probably didn't help either.

They're not the worst people Woody's had to put up with in her time, though. A certain director of Ocean showed his character at her very first PC Show. Having spotted Ms. Woodyatt at the US Gold stand, the irrepressible Gary Bracey made his way over and in a dead calm voice made a rather personal proposition over the public address system. In no uncertain terms he asked her if she wanted to get to know him, ahem, in the biblical sense. Needless to say, she nearly died of embarrassment.

Times have changed since then, and Woody has risen to the auspicious position of Group Public Relations Manager, responsible for the complete public awareness of US Gold products. In her own terms she's "the voice to the public" ensuring that the name of US Gold is synonymous with quality.

LEMMINGS Published by: Psygnosis Released: 1991

A compilation wouldn't be complete without the furry little rodents popping up at some time or another. DMA's classic puzzle game has become as familiar as a shadow and as oft-played as Kick Off.

Lemmings 2 should be appearing later this year, promising all-new features. new lemmings and just as maddening puzzles as the

 "Lemmings was an exceptionally original game that took the industry by storm. It was the most original concept of 1991."

SONIC THE HEDGEHOG (on the Sega Mega Published by: Sega Released: 1990/1

If any game character summed up gaming excellence last year it was Sega's spiky-haired hero on the Mega Drive. Barring the Mario series, no game has ever induced such interest in a console, taking it to the point where people were buying Mega Drives just so that they could play the

Essentially, Sonic The Hedgehog is just a glorified platform game, but the speed at which everything runs and the colourful graphics make it a winner. Plans for a home computer version have been bouncing back and forth between US Gold and Virgin for some time now, but it seems as if Sega may hold onto the rights until a few sequels have really whetted the appetite.

 "He's blue, spiky and speedy, and very cute!"

RAINBOW ISLANDS Published by: Ocean Released: 1989

One of the all-time classics, Rainbow Islands is just as playable today as it was then. Critically acclaimed by virtually every magazine under the sun, the sequel to Bubble Bobble saw a hapless Bub struggling to reach the top of each level by firing and climbing on his rainbow bridges, all before the rising water level overtook him. Graftgold is the team responsible for bringing such an addictive and playable game to our screens and is soon to deliver the third title in the ongoing series, Parasol Stars (expect a review next issue)

 "Cutesy, classic and in one word (or two), lethally addictive - a must buy!"

ROBOCOD Published by: Millennium Released: 1991

Another cute platform game, but what a good one. RoboCod is the sequel to Millennium's earlier effort James Pond - and is packed



full of all the best bits of that title, combined with elements of practically every other platform game that is still around, ranging from the Mario series to Sonic The Hedgehog

 "Highly addictive. RoboCod boasts stacks of top-notch and varied gameplay - the important element to a good platform

THE SECRET OF MONKEY ISLAND Published by: Lucasfilm Released: 1990

If there's an adventure game that you can guarantee has been played by 95 per cent of the computer owning fraternity, this is it. Lucasfilm's first major foray away from its Indy titles proved to be a resounding success and the adventures of Guybrush Threepwood have become as well known as the guy with the whip.

Monkey Island is the comic tale of young Guybrush's adventures as a pirate-in-training. Taking on everything from The Three Trials to the dreaded ghost pirate LeChuck, it's one of the funniest games ever to appear on a computer.

• "The most talked about adventure game ever. This is Lucasfilm doing what they do best, only better."

ANOTHER WORLD Published by: Delphine Released: 1991

Delphine has made quite a name for itself recently: Future Wars, Operation Stealth, Cruise For A Corpse and now its latest classic -Another World The game is played in a similar style to Readysoft's Dragon's Lair but allows you far more control over the central character. The use of special 'cinematic' effects (such as zooms, camera pans and close-ups) adds to the incredible atmosphere generated and helps to draw you into the game. It's set to become a landmark in computer software and even if the lasting appeal is somewhat questionable, it shows that Delphine has got access to a remarkable gaming system and bodes well for the future

 "Another World is simply out of this world (groan) one of its kind.



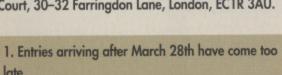
WIN! AN AMAZING NIKON 401 GAMERA!

MAGINE THE SCENE. A lovely sunny day at the seaside with your whole family (including your granny) relaxing on the sandy beach, the waves gently rolling in and out, just reaching the edge of your feet before turning back. Off to your left a bunch of toddlers are sat around a striped booth, spellbound by the Punch And Judy show taking place inside. Behind you, the lights of a giant Ferris Wheel blink in their rhythmic pattern, the fairground music drifting melodically across the beach. Everywhere you look you see signs of the great British holiday and your heart fills with pride. Wouldn't you just love to capture this scene forever?

But horror upon horrors! You don't have a camera with which to permanently record the moment. Well, your troubles could now be at an end, thanks to those lovely people at Sierra. To celebrate the highly successful *Leisure Suit Larry* saga, Sierra is giving away the very camera that Larry would have loved to use on his many female admirers (after all, it does have full zoom facility)!

What'ya gotta do then? Couldn't be easier (well, it probably could, but it isn't – so there). Simply think of a chatup line for Larry. A line that would guarantee to bowl the intended victim... er, I mean lovely lady off her feet (now obviously if you are a lovely lady, you've probably got something of an advantage here as you would know what kind of a line would knock you off your feet. Still, there's nowt wrong with that).

Your line can be as long as you like and as graphic as you dare, just bare in mind that this is a family magazine and we will have to print your answer (so nothing too rude!). Get your entries to us by March 28th and include your name, address, telephone number (if applicable), vital statistics and any other information that you think would be helpful (such as mentioning that your sister is Miss World or your brother is the 1985 South Shields Heavyweight Boxing Champion or something). Send everything to: Candid Camera, The One, Priory Court, 30–32 Farringdon Lane, London, EC1R 3AU.



2. Employees of EMAP Images or Sierra are forbidden from entering. Anyone that does must be some kind of PERVERT!!!

The editor wears a large medallion over his hairy chest so his decision is final on all matters and no correspondence will be entered into.



THE LEERING Larry Laffer in all his lecherous glory.



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Who, what, where, when, why and how. Everything you ever wanted to know about the latest games that others couldn't tell you. Here at The One, we strive to bring you the most informative guide to whether or not you should part with your cash. Our unique reviewing style lets you feast in the quality (high or low) of the graphics, while our expert gamesplayers tell you everything else. Why bother with expensive imitations?



GRAPHICS

Do the reds go well with the blues or do you just get a purple haze? Quality counts as well as quantity.



SOUND

A test of quality and aptness. Does it suit the mood or do you get brass bands during a funeral?



DURABILITY

Will it gather dust after a few weeks or will it be in and out of your computer so often it gets dizzy?



PLAYABILITY

Does it handle like a Ferrari or a Skoda? Is it a prize marrow or a prize turkey? This is the big one.

OVERALL

All the rest combined and then some. This is the one you should listen to, it means business!

WHAT'S TICKLING THE TEAM

PAUL PRESLEY

Prez made quite a discovery this month. After inheriting the ex-boss's old Mac to work on, he discovered a whole horde of Mac games and loads of silly noises, all hidden away. No wonder the old boss never got any work done.



JOOLS WATSHAM

Jools was just up to his armpits in games this month. Willy Beamish is his current fave rave, replacing his previous 'number one', Magic Pockets. The only other game in his life at the moment is Impossible World. What is it? A game that he's actually designing and programming himself! Can't wait...



BRIAN NESBITT

The master of the Tips section hasn't been playing many games this month. The only ones he's been anywhere near are the Robocod, Populous II and Cadaver – The Payoff. Haven't any new games caught his eye? Only one, Shadowlands, and rightly so.



GORDON BARRICK

Gordon was all set to review Black Crypt this month. He'd got his rubber sword out of the cupboard and was just chomping at the bit, waiting to be let loose.

Unfortunately, we gave it to someone else as he's far too busy desiging the magazine (or at least that's what he's always telling us).





The summer holidays may seem a long way off, but thanks to Dynamix you can relive those endof-term jinks (provided your Amiga's up to it).

THE ADVENTURES OF

HH, REMEMBER THE DAYS when youcould lounge on the field at lunch time, soaking up the hot sun. Then the lesson bell would ring and it was time to go to English with the crinkly old teacher. Everyone would try to annoy her as much as possible, until she finally broke down and called the headmaster – then it was time to face the music in the headmaster's office.

If you miss those days of relaxation and risky fun, this is your chance to regress to that naughty little boy who was the number one suspect whenever there was trouble.

You take on the role of Willy Beamish, a predicted 'C' grade student at Carbuncle Elementary School. He leads a relatively normal life and has high hopes for the Nintari Championships. Willy lives in an average household with an older and younger sister, a pair of yuppie parents and a pet frog, Horny. Blame everything on your younger sister, dump your parents and have fun!



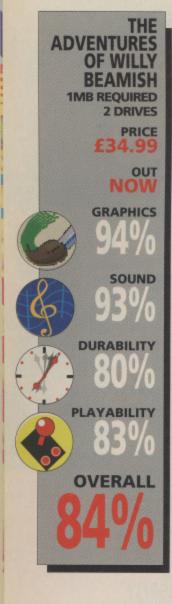
IT'S THE LAST DAY of term at Carbuncle Elementary, and spirits are high. Mr. Flick is currently taking assembly.

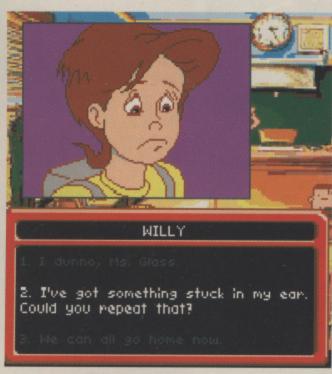


AS YOU CAN SEE, Willy's wide awake and wildly enthusiastic about the las day of term. Something might happen to liven things up though...



HORNY JUMPS OUT OF Willy's bag and flies through the air, heading for Mr. Flick, the headmaster. Oh dear, Willy's in trouble now.

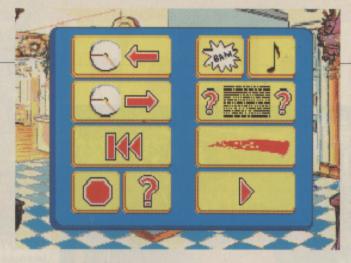




THE LAST LESSON OF THE DAY, and all three pupils have turned up. Ms. Glass, your English teacher, is in an especially sadistic mood today. She sets an assignment: to write up what you're going to do over the summer holidays (what fun!). Whether you creep out or get down to your work, is up to you.

F

MSH



THE CONTROL METHOD is very easy. Simply press the right mouse button to select an action, then the left button to complete it. To restore or start a new game, press the escape key. You're then shown an option panel containing self-explanatory icons to restore a game and to display the help screen.



YOU'RE FREE! It's time to don your shades and get boogying. Race along the streets on your skate board and get home as quickly as possible. Awaiting you there are your Mom and little sis: see if you can worm your way out of slicing the carrots and taking your sister out to play, so you can get on with your Nintari training.

USING THE
MAGNIFYING
glass gives you a
description of what
you've just clicked
on. Here, for
example, you're
shown the
complete details of
your 21-inch
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has 427 channels,
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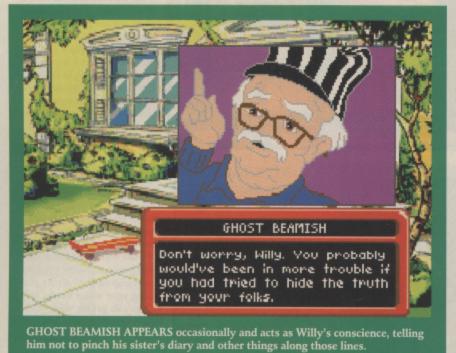


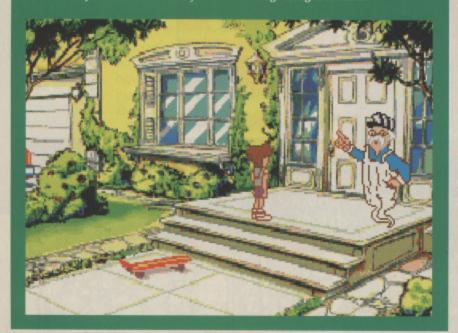


EVERYONE DAY-DREAMS, but when Willy does it he dreams of the Nintari Championships. The battle of a lifetime. Two computers linked up – only the best survive. This dream bubble is soon popped by the screeching voice of Ms. Glass, as she tells you to 'pay attention'











FRUMPTON, IN ALL ITS GLORY. You can walk to different locations simply by clicking around the map. In the middle there's a park, on the left is your secret den and that house down the bottom and to the right is yours - make sure you don't wander around for too long or you'll miss your dinner.



WILLY'S DOG IS A FAITHFUL and obedient friend. As soon as you enter your home he's there to greet you. You have the choice of either taking him for walkies or telling him to get lost. If you opt for the fresh air and relaxation of a walk, you'll be repaid, but if you've got no time for him, he'll make sure you pay for it.



THE FIRST THING that you should know about Willy Beamish is that it has a total of 12 disks, yes 12! Dynamix recommends that you use a hard drive, although this obviously isn't possible for all games enthusiasts. And that's not all: you also need at least

1MB of memory. Oh, I nearly forgot, all single drive users can forget about trying to play it as you need two drives to play. So

much for the technical specifications - now onto the game itself. The presentation of the whole package is brilliant, from the intro and the box bits (note book, pizza menu etc.) to the in-game environment (control method and handy hints). Willy is excellently animated throughout the game, as are the rest of the cast. The use of colour for the backdrops is very good (you wouldn't believe they've only used 32 colours). To give it an even more realistic atmosphere there are spot sound

A fun game with some great effects, but with perhaps too many technical limitations

effects which occur on such occasions as when you get thwacked around the head by your older sister. Willy Beamish is a completely real-time game, you potter around through the day, go to bed (no, you don't have to wait around for eight hours while Willy gets his beauty sleep), get up for breakfast and then get up to more

mischief throughout the day. To make life easier, the control method is second nature - which enables you to click around merrily with no hassles. And not only does it look good and sound good, it also plays well. You can do what YOU want, go where YOU want, and basically do everything and anything that comes to mind. The use of multiple answers works relatively well, although it is slightly limiting. All in all, Willy Beamish is a competent adventure which should have you dumping on your parents and being horrible to your sisters for

Jools Watsham

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THIS IS WHERE it all starts. Enter your name, pick your driver and power up your car.

"AND THE WINNER IS... Jools!" Rapturous applause. Okay, so I didn't win, but second place isn't bad. At the end of each race, a line up is shown. You're rewarded with points for your position: 20 for first, 16 for second, 12 for third and finally eight points for fourth position, if you have the most points you win the entire championship. Simple!

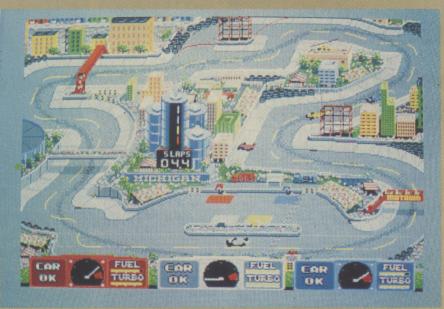
LILL YOULL

ANY PEOPLE HAVE TRIED to match the playability and speed of Atari's coin-op, Super Sprint, but most have turned out to have great graphics and great sound with a bit of playability thrown in for good measure.

Leland's latest track sim, *Indy*Heat, has however fallen into the capable hands of Storm. Unlike Super Sprint, Indy Heat has taken the 3D perspective as opposed to the rigid bird's eye view. Up to three players can take part in any one race: two on joystick and one on keyboard. Simply race to win, that's the aim of the game. To help you, there's the pit-stop which fills up your fuel and turbo (the turbo gives you a extra boost of acceleration).







"AND THEY'RE OFF, the red car leads. Oh, the blue car has just taken him on the inside... amazing". The action starts with a fairly easy track. Simply race, race and race until you win. Your turbo boosts are a great help on the straights. But they don't last that long, so use them wisely.



AFTER EVERY TWO laps or so, you'll need to enter the pit-stop, to re-fill your fuel and turbos. To do this, simply drive over your matching coloured square in the pits. Then, lots of little men clamber all over your car, frantically trying to help you get out fast.

THE WORD

To release this type of game years after the original concept came out seems a bit strange. But I must admit, getting back to the basic race-arounda-track type of game is good mindless fun. The gameplay is all that really counts here, and Storm certainly seems to realise this. When you compare everything to the coin-op,

it's exactly the same (having the great speech samples for the pits etc.). The one problem, though, is that it seems a bit easy. I managed to get to the last track within 30

A perfect coin-op conversion – and a good game too!

minutes, on my first go!
Obviously it would take longer to reach first place (as I came about 20th!), but reaching the last track and having to go back to the first one seems to diminish its lasting appeal. If it was made harder to reach the final track it would give you an

incentive to keep on playing. That said, going round and round through the tracks trying reach gold place will entertain most people, as not every race is the same.

Jools Watsham

Although the Paris-Dakar rally has been changed to the Paris-Capetown rally, nostalgics who want to remember the old race now have a chance, thanks to Storm's conversion of the Jaleco coin-op.



HIS IS NO WAY to treat a Porsche! A car of this calibre should be gliding effortlessly along the highways and byways of Europe, not trekking through mud-streaked, rain-drenched, dirt-filled tracks in one of the most

difficult cross-country races

known to man. Still, such matter is more than adequate fodder for a coin-op and a coin-op is exactly what it is. Strangely, you don't actually start the race in Paris: Tunis to Tozeur is the first stretch, and from there it's on to Tumu, Agadez, Bamako, St. Louis and finally Dakar. Are you up

to it? More importantly, is

your Porsche?

H-I

AS WITH MOST ARCADE RACING GAMES, you view the race from just behind your rather lovely Porsche. There are eight other cars in the race and your aim is to finish each stage in the top three. If not, it's bye bye birdie.

BIG RUN STORM PRICE £25.99 OUT WOW GRAPHICS SOUND DURABILITY PLAYABILITY

SCORE 270mm/n 2

CERTAIN STAGES OF THE RACE involve travelling over dusty road surfaces. When this happens the rear of your car is obscured by a large dust screen. This tends to make steering your car a little bit tricky.



EACH OF THE SIX STAGES IS SHOWN before you race, although the map doesn't seem to bear much resemblance to the actual courses.

EVERY RACING GAME these days, no matter how awful it might be, has a 'big thing'. Turbo Outrun had you swapping vehicles at every stage, Cisco Heat had you turning through 90° corners and Grand Prix had, well, everything. Big

Run's 'big thing' seems to be that it doesn't have one. Aside from the graphics, it's really no different to any other bog-standard racing game available. Of course, it's no worse either. There's a certain raw playability about a racing game that

dispenses with all the frills, but unfortunately Big

Paris to Boredom, Arizona

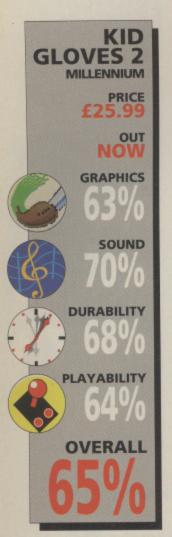
Run doesn't provide us with it. It is playable, but not to an extent that's going Dakar Via to see you coming back time after time. Big Run is just one of the many applicants to the average arcade conversion line and deserves to be at the front as I think it's fair to say that of all the standard arcade

racing games available, it's one of the best. That's hardly a recommendation though. I could justify spending a couple of 50 pees on Big Run in the arcade, but as far as forking out twenty-five guid for it, I'm afraid not.

Paul Presley



Millennium isn't just a fine purveyor of quality fish produce, it's also known for its youthful handwear. This time, Kid's dispensed with his boxing mitts, but does the sequel fit like a glove?



HEN KID MANAGED to escape from his last adventure, he vowed never to use his boxing gloves and their supernatural powers again. Time has passed and he's been called upon once again. This time his special skills are needed to save his girlfriend, Frida: she's been whisked away by an evil wizard who is plotting to gain the power of Kid's magic gloves.

Your task is to guide Kid through the six levels - all containing four worlds starting with the North Pole. To progress through the worlds, you'll need to gain the key that unlocks the exits. Unfortunately, the evil wizard's minions tend to be a little possessive and aren't going to give them up without a fight.

To help split up the rigid, 8-way scrolling platform gameplay, there are little arcade games dotted around the landscape. It's just that finding them can be a little bit tricky.



THE FIRST ARCADE SECTION has 'our kid' flying through the lovely pink sky in an aeroplane. Blast your way through the reach the end. where the obligatory guardian is waiting. Once this is defeated, you're rewarded with a bonus

ANOTHER the action comes in the shape of a onearmed bandit. Put your money in the slot and take your chance. Instead of three cherries, should you hit the jackpot you'll get a nice fat bonus.



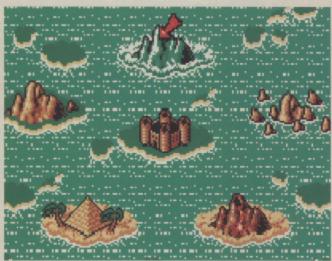


YOU START YOUR QUEST for your ever-loving girlfriend in the North Pole and the first enemies that you'll come across are, quite naturally, penguins. Simply slash your way through them and make your way down to the caverns. Here you can collect the key and head for the exit. Control over the Kid is very simple, left goes left, right goes right and so on.



SOME OBSTACLES are impassible without the aid of other equipment. In this case the Kid has picked up a balloon, which enables him to float across the gap. Other instances need springs and other such gadgets.



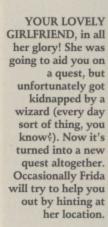


AT THE BEGINNING of each level you're shown which land you're going to next. As you can see here, you're about to enter



AT THE END of each level there's a guardian to face. In the traditional style, you need to hit him repeatedly until he explodes. Watch out for the icicles above.

THE WATER LEVEL is much the same as level one, but the adversaries are obviously different. Instead of penguins there are fish and just to confuse you there are lots of false direction arrows dotted around. As in level one, you need to collect a key to progress to the next world.





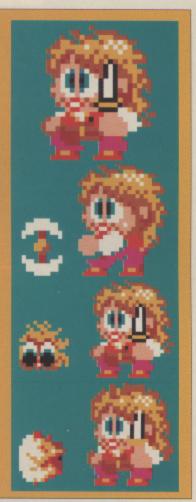


THE STANDARD WEAPON that the Kid is armed with is a sword. This can be changed into things like.

.. this axe. This is collected from the endof-level-guardian on level one.

AS WELL AS your trusty sword and axe, critters can be collected on the way. To release these, simply pull down and

A SIMILAR WEAPON to the critters are the fire balls. In the same way, pull down and press fire. To select between the two, press



WHAT A TERRIBLE SEQUEL to bring out after just releasing a great platform game like RoboCod. Millennium's Kid Gloves 2 is basically an unrewarding, unplayable and unattractive game, which bears little resemblance to the original. One of the few good things that can be said about it is that the in-game music is fairly decent, although even this can become annoying after a while.

The trouble with cutesie platform games these days is that it's all been done before, so producing a decent, original one is getting harder and harder every day.

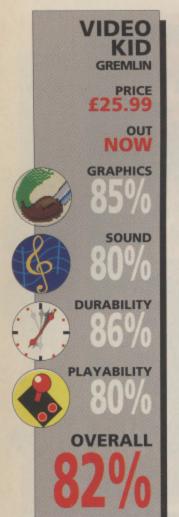
Tries too hard to be cute and fails miserably

Kid Gloves 2 doesn't seem to have anything new or original to offer, which just adds to its tired looking format. The scrolling is jerky, the graphics are colourful, but not all that detailed, and the gameplay is very stiff and uncontrollable. When you weigh up all the pros and cons, Kid Gloves 2 unfortunately comes out on the losing side. Let's hope James Pond 3 is much, much better.

Jools Watsham



We are a nation of TV addicts, permanently glued to the box. But for one young lad the term 'audience participation' has taken on a whole new meaning.



VIDEO KID

HERE'S 'GETTING INVOLVED with a programme' and then there's 'getting involved with a programme'. Young Billy was just an ordinary square—eyed kid, hooked on everything from Neighbours to The Simpsons, constantly flicking from one channel to the other, taking in anything his eyes could feast upon. To break him out of these extremes took a special measure.

While immersed in the latest episode of Baywatch, Billy suddenly found himself getting nearer to the screen. Then, accompanied by a bright flash of light, he emerged on the other side, not on the sun-kissed beaches of California however, but inside a strange old castle. And he was dressed in the garb of a wizard. A voice boomed out, informing Billy that he was trapped in a TV world and would have to battle through various stages in order to free himself. Billy would have to act fast: after all, Noel Edmonds' House Party was just starting and he wouldn't want to miss that, would he?



YOU START YOUR ADVENTURE in The Magician, inside an ancient castle filled with all sorts of period monsters. Each world has four stages to be conquered before you're allowed to move on to the next.

TO HELP YOU
battle through the
bad guys, floating
bonuses and
power-ups
occasionally come
by, allowing you to
change the
direction and
power of your
shots, as well as
provide shields,
bombs and
different styles of
weapon.



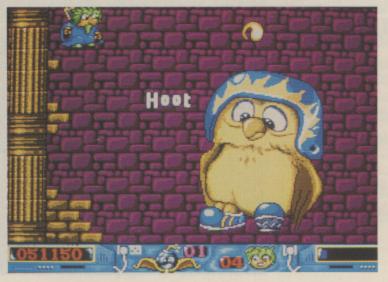


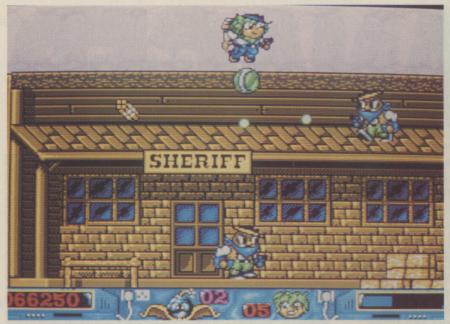
YOU START THE GAME with three smart bombs but with the chance to collect more, thanks to the floating black spheres. To put it simply, these destroy everything on screen when used, but if you manage to complete a level without resorting to them, you're awarded a hefty bonus.

WAITING AT THE END OF each world are some of the most terrifying creatures ever known to man, such as this dreaded Cutey Owl Of Doom. Watch out for his fearsome hoots and the deadly cannon that emerges from his belly.



THE DIFFERENT WEAPONS include Ripple Arrows that are fast and deadly, Flame Throwers that burn everything in their path, Solid Spheres and the ultimate kill-everything-that-moves-and-even-some-that-don't weapon, Lasers.





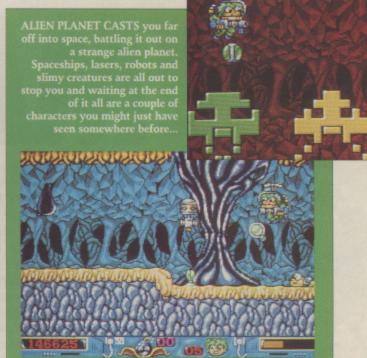
THE FOUR LEVELS OF THE Wild West are split into two halves. Two of the levels are populated by cowboys and two by Indians. The former can't wait to shoot you full of lead and lob sticks of dynamite in your general direction, while the Apaches just hurl tomahawks, arrows and anything else they can lay their hands on.



LEVEL FOUR IS populated by gangsters of every era. Tommy guns fire relentlessly and members of The Mob drive by in their old sedans. To add to the confusion, ancient biplanes swoop down from the skies in an attempt to rub you out.



FINALLY THERE'S Zombie Blood Feud, a gloriously titled B-movie flick. In a nice twist, everything in this level (barring yourself) is in black and white and amongst the many frightful ghoulies and ghosties are mummies, vampires, zombies and fire-breathing bats!



HE WORD

IF YOU'RE LOOKING for originality in game design, ground-breaking graphics and superfluous sound, don't bother with Video Kid.

Gremlin's latest foray into the shoot 'em up world (after the less than appealing Pegasus) doesn't enter any new territory and isn't going to set the gaming world on fire. What it does do is provide an agreeably playable diversion from the hordes of 'deep' games

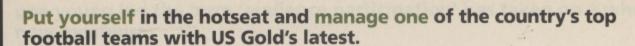
currently flooding the market. There is absolutely nothing wrong with Video Kid, it's professional, well put together, nice

to look at and just as nice to play, it doesn't break any new ground and, therefore, doesn't tread on anyone's toes. It does what it sets out to do

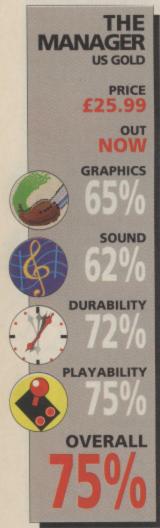
Professional, playable and unassuming entertainment that doesn't break any new ground

just fine, so no arguments there. What's stopping it reaching the exalted heights of, let's say, SWIV or Xenon 2? Just the simple fact that it doesn't do anything to set it apart from other shoot 'em ups. But you shouldn't let this detract from the initial observations. Video Kid is good fun and good value and could be just what you're looking for to pass a few boring hours with, that is simple, unadulterated fun.

Paul Presley







FMANAGER

VER WATCHED your favourite football team blow a match, then call for the manager to be lynched? Well, US Gold's *The Manager* gives you a chance to see if you can do any better as you manage a top football team through the league, English cups and European competitions.

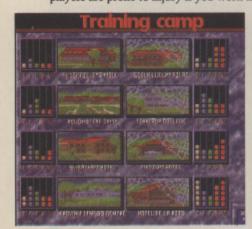
The game was originally released in Germany, where it was called *Bundesliga Manager*, and the only differences with this version are the language and team names. It features all the top English clubs, with lists of their current players and three divisions to get promoted from or relegated to.

Selecting your team is one half of managing it. Players' wages have to be decided and if they're not happy with their lot, you could find your star striker vacating the club. Then again, if you're displeased with a player's performance you could sell him at a cut-price rate.

Scouts can be sent out to gather information on your opponents. Remember that Europe is a different kettle of fish: teams from over the channel play better than most of your usual opponents and you can't sent a scout overseas.



IF YOU CAN'T AFFORD TO BUILD a team by buying players, you're going to have to train your own. The higher the intensity level the better the results, although your players are prone to injury if you work them too hard.



QUALITY IS, of course, linked to cost and only the best team has enough dosh to put its players in the best hotels.



SIT BACK and watch. You're shown any 'happenings' with a little animated sequence that isn't very impressive.



CHOOSE YOUR PICTURE and name your manager. The teams' stats are roughly true to real life, although you can start with a top team in the third division, in which case all the players' stats are lowered.

THE WORD

THIS TYPE OF GAME has been around for well over 10 years now. In that time the graphics may have changed but the gameplay has altered very little, so if you've played any other management sims, you'll know exactly what to expect. Having said that, as far as football management sims go, this is pretty decent. The presentation is exceptional: the icons are clearly laid out and easy to follow, which

is handy with so many of them. Tacticians might be a little disappointed by the lack of control you have over your team: while you can choose who's in

A decent enough introduction to a very limited genre

your side and what position they play, you can't determine how aggressively they'll play, or whether the game is an attacking or defensive one. What it really suffers from, though, is lack of action. Once you've set up your team and spent your weekly budget, the match-day is a total letdown: sometimes you can run through a whole game only to get two or three animated sequences.

Mark Patterson

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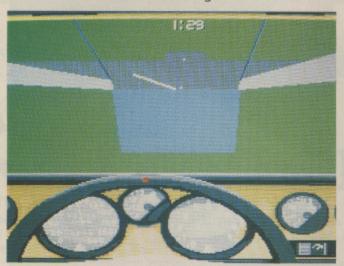




F YOU'RE A RACING MANIAC, 4D Sports Driving may just provide the nosh for your next binge: you have the option of driving supercars, from the nutty Lancia Delta Integrale to the ludicrous Porsche March Indy racer, around circuits which look like the nightmares of Scalextric's stunt track

As in 4D Sports Boxing, the game is excellently drawn in multi-coloured 3D. And just like Boxing, you can change the camera angles through an infinite variety of positions, using zoom and rotate to give you exactly the view that you want. Camera angles include inside the car, from above it, from behind à la pole position, and from above and behind.

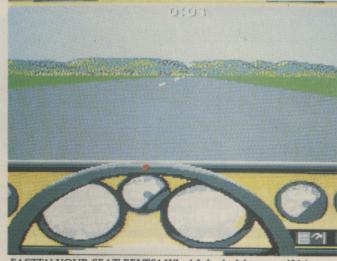
Control is by joystick with the keyboard or just the mouse. The latter is by far the best method, because it works more like a real steering wheel - there's



OH MY GOD! This has got right out of hand. Too fast and I'll fly off the end. Too slow and I'll fall off the top. I remember the days when winning a race meant just steering around the odd corner at 200mph



HMM. THIS STUNT CAR lark is easy stuff. I thought it was supposed to be a challenge. Where's that handbrake, I want a bit of excitement...



FASTEN YOUR SEAT BELTS? Why? I don't drive a car if it's fitted with seat belts... what's that, officer? Oh, all right then.

true 360° turning. For practice purposes you can race against the clock, but true addicts will want to burn someone up . That's where the computer opponents come into play. There are six skill levels and you'll be glad to hear that none of the drivers are perfect; although Skid Vicious, the grand champion, might be exempt from that ruling. Some will even take the chance of losing the race just to ram you off the road. Should the unthinkable happen and you crash, you can see your fastest lap time (in the unlikely event of you actually finishing a lap, that is), your average and top speeds and the record for the circuit.

With a choice of 12 of the world's most exciting cars, tracks to give the most seat-of-the-pants driver a hernia and your very own track designer, 4D Sports Driving offers exceedingly good variety, if nothing else...



THEN AGAIN, the odd curve can be pretty devastating at times. This takes me back to my figure-of-eight Scalextric set. I used to fly off the bends on that too.

SPORTS Mindscape

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OUT

GRAPHICS



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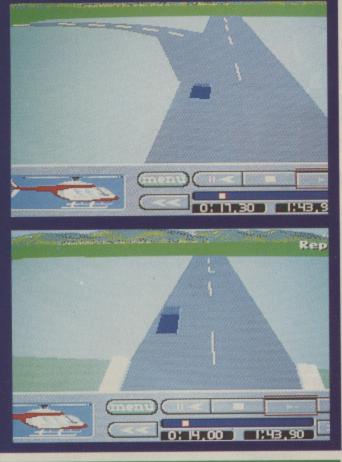


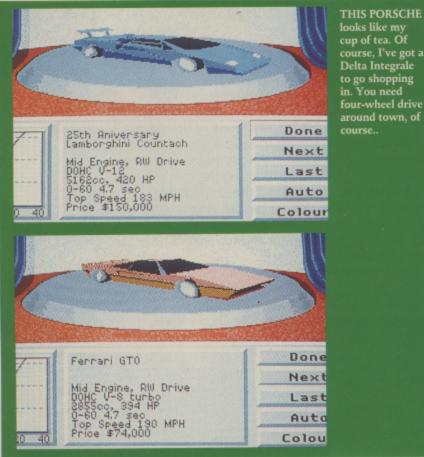
PLAYABILITY



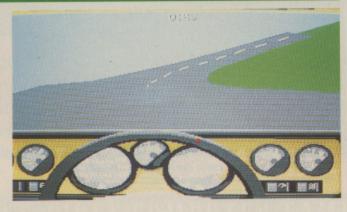


HERE'S WHERE it all went horribly wrong. And not only do I have the memory of my unspeakable blunder, I've also got to watch it all over again.





ARRGH! WHO BUILT a bridge in that shape? And where are the warning signs? Gulp. It's a long way down. I hope the suspension can take it.





THIS IS WHERE those minds of criminal genius put their plans to work. You could build a road of all straight bits and shallow curves, but where's the attraction in a racetrack that's driveable?

4D SPORTS BOXING LOOKED great, but it lacked a little something in the playability stakes. And that's also the curse of 4D Sports Driving, although to a much lesser extent. It's certainly got the look of a wonderful driving game: it's more akin to a game like Revs, the Beeb classic, than arcade games like Lotus Esprit Turbo Challenge. Is it fair to label it a simulation though? After all, it is meant to be

a fun stunt car game. Stunt Car Racer, another blast from the past, was not so good to look at, nor so varied, but it played much more naturally. People could pick up a joystick and, even if they didn't

master it straight away, they at least knew why they'd crashed, because the feel of the steering was that much more precise. 4D's cars feel like racing cars with Rolls Royce power

Colourful and varied driving 'simulation', but lacks a little addiction

steering fitted. There's no feedback to the driver; you're expected to know just when the car's back end is going to slide out. The only way to gain this knowledge is to practise and make a lot of errors - and this may be enough to turn off the undedicated driver. Still, this is a very different driving offering, which deserves a look just because it's presented in an original way.

Ashley Cotter Cairns



on

Neн Don

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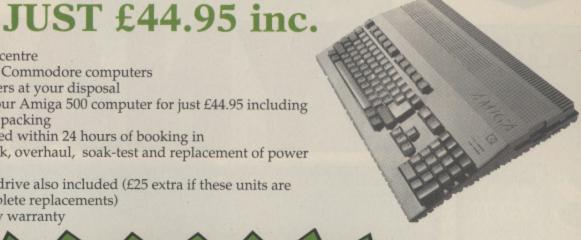
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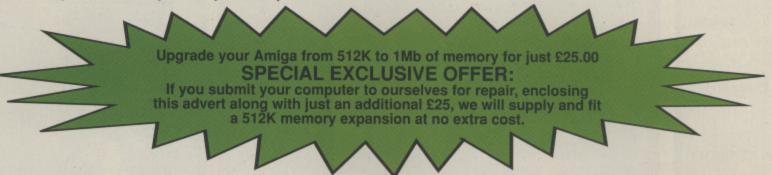
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DIVISION ONE 92 REVISION ONE ***



"(The Midnight Oil) treat soccer in the sophisticated way Americans treat their national games." -The Guardian

THE GAME Everyone has their own ideas on what makes a soccer team "tick". Here is the opportunity to put into practice your own ideas. Operating from the English 1st division you must build a squad to challenge for the league title, the FA and League Cups and the 3 European trophies. And as players age, rebuild the team while holding off

SQUADS/TRANSFER MARKET In a 3 squad system (1st team squad, reserve squad and youth squad), use the continuous intake of youth players and training program to create a squad whose skills reflect your ideas. Supplement these skills with carefully selected transfer market acquisitions. As they age, veterans fade and youngsters develop, keep an eye on the changing skills of your team

SKILLS All players have a balance of 5 skills (no "skill levels") which you must develop by experimenting with your team. Even more important will be your judgement about the effect of the particular team balance or skill combination on the outcome of the match, and subsequently a season of football. Suitable training can develop/enhance skills.

MATCH/STATS Your judgement will be put to the test in this unique 4 minute match/stats simulation against accurately simulated opposition. This is the measure of your team and your most reliable source of information. There are displays of: match flow, two teams, playerwith-the-ball, injuries, discipline, substitutions, in-match tactics, goal scorers, possession breakdown and performance assessment.

REVISION ONE

The best just got better! All updates that have been made to Division One 92 over the last six months. In addition the match screen has improved, opposition team info expanded, a European transfer market added and a few more minor changes. An edit program and a customisation program have also been added. The manual has been expanded and the packaging improved. EDIT PROGRAM. Edit the team and players that make up Division One. Produce your own Division One, or Scottish League, British League, European League, German/Spanish/French/Italian...etc...etc. Or even make p a league of all the best teams you've ever seen. CUSTOMISATION PROGRAM Customise the 45 man starting squad. Use your own favourite players, or your local side. How about as squad with Pele,

Beckenbauer, Best, Cruyff, Maradonna? WHAT IS DIFFERENT ABOUT THIS GAME?

Division One 92 transforms the soccer management game. You can concentrate on the football. Experiment with players, formations, team styles. Build your dream squad and check it out in accurately simulated league/cup football. Match results are from a unique soccer match. Every pass, tackle, shot etc. is determined by the players involved. Your choice of skills thus influences match results. Mental arithmetic has been dumped. Football knowledge is the name of the game.



"When it comes to the 4th down Headcoach has it"."Headcoach", "TV Sports Football" head to head"

(Pop Comp.)

Headcoach V3 has been described as "the best game ever put onto a computer". It is the complete American Football game, a multi season epic with the very best strategic elements of the real thing. You will call the plays, devise the gameplans and develop the team.

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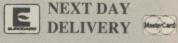
Players will age and teams will fade (a player will last about 6 seasons), but you will stay and rebuild

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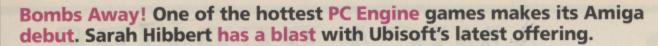
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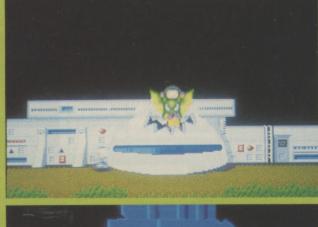


THE FIRST FEW STAGES are fairly easy, so even the novice player can get well into the game. Later on, the stages get increasingly more complex, with more intelligent opponents, and can stretch up to three screens in length.



EACH BOMB sends a powerful blast out in four directions. Be careful not to get caught in the deadly afterblast.

WIZARD has kidnapped your girl and spirited her away to his secret castle. It's up to vou to rescue her from his clutches and save the day.





REACHING THE WIZARD'S CASTLE is easier said than done. Eight levels packed full of nasties stand between you and your girlfriend.



F CUTESY-TYPE games are your raison d'être, here's one of the best. Converted from the bestselling PC Engine game, Bomber Man and curiously retitled for the Amiga market, this one's guaranteed to have you stuck to your machine like

The scenario revolves around your attempts to rescue your kidnapped girlfriend, spirited away by an evil wizard to his dark castle. It's not simply a matter of packing your bags, catching the next plane to Castle Doom, and asking politely for her return. Oh no! Despite your character's supposed intelligence, he decides on a gruelling trek across the hills, fields and mountains of Cuteland in his quest to free his woman.

Play takes place within an enclosed arena, the aim being to clear the screen of all the roaming nasties and find a hidden transporter to reach the next level. Of course, it's not as simple as it sounds: not only do you have to contend with umpteen different kinds of nasties, but you'll find that most of them are hidden behind granite blocks. Some of these obstacles can be blown up and some can't, so progress around the screen isn't fast - and there's a four-minute time limit! To remove a block or kill one of the rampaging uglies, you have to place a bomb (from your unlimited supply) in the general vicinity and then leg it to safety while the thing detonates and throws out a blast. It only takes one bomb to remove each obstacle or nasty, but whereas the granite slabs can take it, the raving monster loonies won't stand for such treatment and will be after your blood. Once all the monsters have been reduced to crispy cinders, you've got to search for the level transporter hidden under one of the blocks. Be careful not to place a bomb near the teleporter, however, as this triggers an explosion resulting in yet more nasties flooding the screen.

SIER



ARGH! You've bought the farm as one of the uglies takes a huge bite out of your three lives. Never mind, you can always get some satisfaction by blowing out its innards next time around.



EACH LEVEL has its own power-up hidden beneath a granite block. Once you've discovered its whereabouts, just walk over it to gain its power.

THE LAST LEVEL
proves to be the
most testing. It's
impossible to avoid
some of the
nasties: they'll
often materialise
right next to you
as the level begins.





THINGS REALLY START TO HOT UP when the game's in five-player mode. Each

opponent has an endless supply of bombs as well as the chance to pick up multiple

power-ups, so the action comes thick and fast

THE WORD

CUTE-'TIL-YOU-PUKE GRAPHICS, a cringe-worthy tune and a cocktail of addictive gameplay, a fun scenario and screen upon screen of killer nasties means we're kneedeep in cutie territory. Dynablaster follows in the soft-tracks of such monumental games as Bubble Bobble, New Zealand Story, Rodland and Rainbow Islands. The graphics and sound are just as you'd expect: cute and, erm, cute!

Primary colours abound and some of the creatures' expressions when blasted to smithereens are hilarious. There are 64 stages in all, eight to a level. Each level has its own specific graphics and resident creatures roaming around, although this is fairly superficial window-dressing as the gameplay remains exactly the same throughout. Unfortunately, initial delight

soon turns to
unwelcome
familiarity and the
gameplay rapidly
turns stale. Some of
the later sections,
especially the eighth
level, are ridiculous in
the number of
miscreant nasties you
have to bomb out of
existence. Even more

Cute graphics, addictive gameplay, but lacks long-term challenge

annoying, you'll often find yourself hemmed in by nasties right at the beginning of a level with no chance to plant any bombs or avoid their deadly touch. Dynablaster's designers have obviously realised the game's limited staying power and have included two, three, four and five-player games in order to pep things up. These are fought over one-screen mazes with power-ups aplenty. Here, the action is fast and furious, as each player attempts to blow the others away and the screen is an iridescent blur of pyrotechnic tomfoolery! As always in this type of game, the multi-player option is by far the best bet and this one will have you coming back time and time again.

Sarah Hibbert



Has a worthy successor to Dungeon Master finally arrived, or is this just another dull clone?



MID MAR

GRAPHICS

DURABILITY

AYABILITY

OVERALL

H NO, not another Dungeon Master clone' is a thought that many reviewers, and indeed RPG fans, will sympathise with. Every few months yet another developer churns out its tribute to everybody's favourite role-playing game, but almost without fail they neglect to inject any spark of originality or, in the worst cases, any talent whatsoever.

Just such a thought crossed my mind when I first loaded Black Crypt. Sure enough, there was the central 3D view, the similar command interface, the usual character sheets. Five minutes later my initial dread had been replaced by pleasant surprise, and half an hour on I was totally absorbed and all those preconceptions had gone right out of the window.

Black Crypt has a traditional 'Ages Of Darkness' plot. The powerful but evil cleric, Estoroth Paingiver was banished from your country years ago for his unspeakable acts, but now he's back with a vengeance and it's up to your party of four, a fighter, cleric, magician and druid, to stop him. The only way to achieve this is to venture into his domain and retrieve four magical weapons with which you can seal him away forever.



AT THE BEGINNING of the game you literally haven't a bean, except the shirt on your back and your pants. You won't get very far with those. Fortunately, there are plenty of goodies to be had on the first level, so it won't be long before you're equipped more professionally.



ALTHOUGH THE MAGIC in ALTHOUGH THE MAGIC in Black Crypt isn't actually cryptic (as it is in Dunigeon Master), it still plays a vital role in the game. Here, for instance, you need to get past this light curtain. Weapons just bounce off it, but a simple Dispel Magic spell is enough to clear your path to the booty.





HINTS ARE READILY AVAILABLE in the form of plaques on the dungeon walls. Trouble is, they're written in runes, so you'll need the odd Read Rune spell handy if you plan to make use of them.



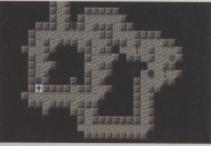
DEATH CAN BE frustrating. so it's nice to see that Black Crypt is lenient in this respect. Just get yourself a scroll of life and a death gem (found on the the first level) and you can resurrect up to three members of your party.

THE ONLY CREATURE you'll encounter on the first level Guardian Ogre) is this weird affair. It's more of a nuisance than anything, but it can be deadly if you don't deal with it quickly.





IT MAKES SENSE that you're forced to use one of each type of character class. You'll need their individual skills in different circumstances. When one dies, you're severely handicapped.





ONE OF THE MOST useful spells in Black Crypt is Wizard Sight, which is essentially a selfmapping option. It's accompanied by another spell Compass, which is an auto-direction finder. Far from giving the game away, these spells make it so much more playable.

HE'S BIG, HE'S BAD and he's almost impossible to beat. This ogre carries the key that will get you to the second level of the game, but he's not about to hand it over just like that.

IT HAS TO BE SAID: Black Crypt is easily the best 3D role-playing game available on the Amiga. Aside from cosmetic improvements like smoother animation and superior artwork, it boasts features that are clearly the product of some thought being applied in the planning stages. Sound is a good example. Rather than just using spot effects for their own sake, sound effects in

Black Crypt provide the player with often vital clues as to what's going on around him. Not that you'll have time to The state of

appreciate this. Neither will you spend too much time admiring the control interface. It's so intuitive that five minutes

the art in 3D roleplaying games

into the game you won't even notice it. That's important, because in a game of this type you want to concentrate on enjoying getting your head round the puzzles or giving wandering monsters what-for, not struggling with an over complex spell system. What finally tips the balance in Black Crypt's favour is the delicate line between mental effort and combat and the superb way that the plot leads you through the game. It won't trip beginners up too much, but neither will experienced players stroll through it unhindered. What more can I say except buy it?

Laurence Scotford



It's back to the tee for a brand new round of golf at a couple of brand new courses. Florida, Arizona and Tennessee are the destinations for this particular tour.



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GRAPHICS



SOUND





LAYABILITY

OVERALL

WANT TO talk about water-logged courses, Eagle Trace is a prime example. A series of elaborate canals pass through 16 of the holes and make playing something of a nightmare.

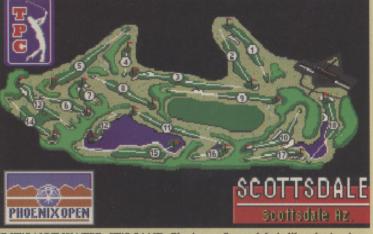


HEN PGA TOUR GOLF first hit the streets, it took everyone by storm. It wasn't that it looked particularly wonderful or that the sound was far above the norm. It was just so playable. Eager foursomes were soon springing up on the greens of Sawgrass, Sterling Shores, the PGA West and the TPC at Avenel. Electronic Arts, to whom everybody gave so many thanks for introducing such a wonderful game, assured us however that there would never be any data disks produced. So what's this? How can we ever trust them again? Does anyone care?

The Tournament Course Disk introduces three new courses to the PGA Tour: Eagle Trace in Florida, Southwind in Tennessee and Scottsdale in Arizona. Each have their own new features and hazards and should prove just as challenging as the original courses.



AS WELL AS BEING home to Elvis, Memphis is home to the Southwind course. Over 7,000 yards in length, the course is abundant with water, sand traps and narrow fairways which makes the art of precision playing a necessity



IF IT'S NOT WATER, IT'S SAND. Playing at Scottsdale is like playing in a desert. Sand occupies almost every hole, from the tiny 17th to the rugged

Par for the course

golf game to have. Nothing could touch it for sheer playability and the many options all added plenty of variety. One year (and a MicroProse Golf) later, PGA is actually starting to look - shock, horror - dated! The graphics are no longer as wonderful as they were and all of the little niggly bits (the green grid appearing at the most inconvenient times, the fly-by hole preview being reduced to a

A YEAR AGO, PGA Tour Golf was the

more off-putting than ever. So what better time than now to try and breathe some new life into the game with a data disk? Well, that's really all it is - a data disk. The new courses may have

jerk-by hole preview) have just become

different layouts, but to the average Sunday golfer (such as myself) you'd hardly notice any changes apart from the background scenery. What's really needed here is a PGA Tour Golf 2, a sequel with many improvements, new features and a

completely updated look. For the regular player who's grown bored of seeing the same old courses, a data disk is just fine (and the presence of a 'next page' icon on the course selection screen, indicating that there are presumably more courses to come will no doubt also please) but it's an overhaul that most of us are looking for and is what is needed to put it on a par (no pun intended) with the superior

Paul Presley

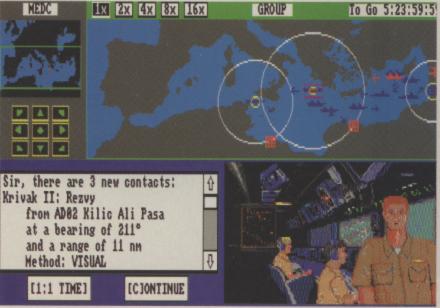
And for our next trick, ladies and gentlemen... Electronic Arts has turned its attention away from World War Three to set its Harpoon data disk in the sun-soaked, militarised Mediterranean.



ITH THE COLD WAR now officially behind us, Electronic Arts has come up with a new focus of attention for Harpoon - The Med Conflict. The main addition is 16 new scenarios, ranging from preventing the Russian fleet escaping the Mediterranean, to taking on an alliance of Arab states who have banded together to declare a Jihad against the satanic

western powers (or something like that).

Obviously the new missions are the main feature of this pack. While the Mediterranean is small, and very busy on the larger scenarios, the missions are varied enough to stop them becoming repetitive. A further 60 types of helicopters, planes, and ships have been added, including attack 'copters, Mirage fighter/bombers, helicopter cruisers and hydrofoils.



YOU'RE IN charge of a fleet made up of NATO forces. This can test the best commanders: you must keep an eye on your battle groups to find out where they're going and if there are any hostiles on the way to meet them.



HARPOON THE MED CONFLICT **ELECTRONIC ARTS**

PRICE

OUT

GRAPHICS



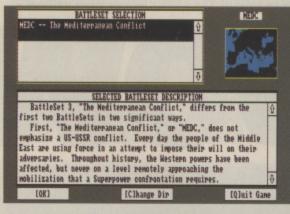
SOUND

DURABILITY

PLAYABILITY

OVERALL

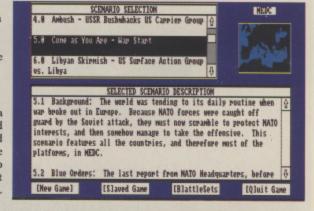
TO MAKE things easier, adverse weather conditions and mechanical breakdowns can be disabled



APART FROM THE SCENARIOS

ON LOADING, you're given the background to possible conflicts in the region, with information on who might be involved, why they want to wage war on someone else and what equipment they've got.

WHEN YOU HIGHLIGHT a scenario, you're given a detailed breakdown of what's going on and what your objectives are. You're also given hints on how best to deploy your forces and what 'surprises' you can expect to face.



and extra craft, this game is essentially unchanged from the original. This comes as a bit of a disappointment really, as there are plenty of enhancements that could have been made. A few additions to the orders menu would have been nice, and maybe some other new features, such as a cycle-through battle groups option. You will, however, find that you need to adjust to some new tactics. In my attempt at bombing a few Libyan airfields in a repeat performance of the

A change of scene, but basically more of the same

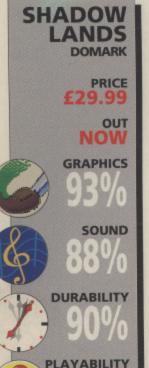
American attack, I managed to escalate things to almost total war. There's a lot to be said for subtlety! It does take a while to learn the various strategies, such as when to go forwards and when to rely on defence and sneaky bombing raids and there's more than enough variety in the missions to last you a

long while. Provided you own a copy of Harpoon and are quite satisfied that you've already saved the western or eastern world from communism or capitalism, this is well worth looking into.

Mark Patterson



The name might be as corny as any other role-playing game and the plot might sound as though it came straight out of *Dungeon Master*, but Teque London has produced one of the finest RPGs for ages.



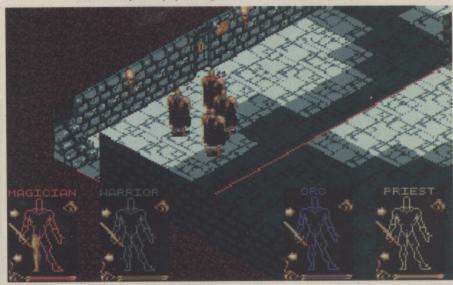
OU ARE DEAD. Passed on. No more. You've ceased to be. You've expired and gone to meet your maker. You're a stiff. Bereft of life, you rest in peace. You're pushing up the daisies. You've shuffled off this mortal coil and are resting in the heavens.

Well, that last bit's not quite true. In fact, you're doing anything but resting. You see, it wasn't your time to go. You were taken away before your prime and you're not happy about it. So much so that instead of just spending the rest of your time sitting around in the clouds playing the harp and pining for home, you're actually doing something about restoring your place in the general populace.

After your entire village was slaughtered by the foul denizens of the Shadowlands, you find yourself not altogether 'on the other side'. Your body may have been cast away to some far-off temple, but your spirit is still very much alive and kicking and it wants its body back. To accomplish this slightly-more-than-difficult task you've managed to influence the minds of four passing adventurers and have taken them into the very heart of the Shadowlands. Here, then, begins your quest for life.



THE ENTRANCE to the dungeons of the Shadowlands is found at the rear of this bat-filled forest. Take this opportunity to stock up on food and anything that looks like it could make a decent weapon: equipment gets scarcer the further you go.

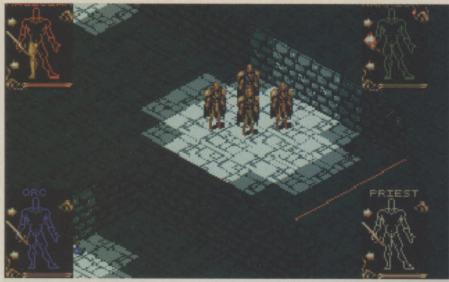


THE INITIAL LEVEL should be familiar to anyone who's played a fantasy RPG before – the dungeon. As you move along the corridors, the graphics for the walls will constantly disappear and re-appear to let you see yourself. The red lines indicate where walls are.

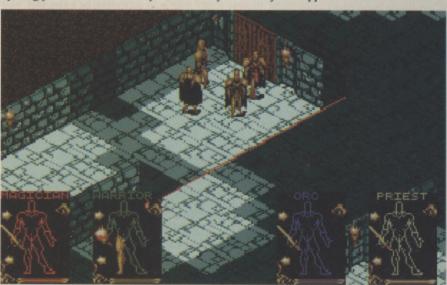
SHADOW

RATS ARE ANNOYING, dirty, small, annoying, impossible to kill, annoying, relentless, everywhere... did I mention annoying? They infest practically all of the dungeon levels and have only one purpose in life: to follow you around everywhere you go, bite chunks out of your legs and make your life a living hell. What's worse, you can't hit them back.



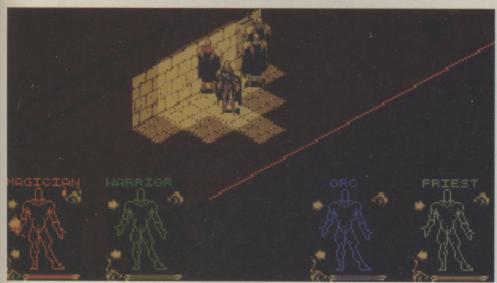


LIGHT PLAYS a major part in the game – if only to let you see where you're going. Torches can be carried or mounted on the walls, but they gradually burn out, so use them sparingly and make sure that you constantly re-stock your supplies.



THROUGHOUT the levels you'll find doors. Some can be opened by a quick pull of a lever, some require keys and some more complex manoeuvres, such as having two people stand on one pressure plate while two others stand on another in a different room.

LANDS



APART FROM BEING in near-darkness, the Egyptian levels contain all sorts of nasties to watch out for, as well as some of the most fiendish traps ever created by a human being. Scorpions litter the floor and are deadly to touch, minotaurs roam the halls and mummies are bound to pop up every now and then.



EACH CHARACTER can carry a fair amount of equipment, each piece being allocated a place in the character's inventory screen. Some objects (such as chests or bags) can be used to store other items, allowing for even more loot to be carried. From this screen you can also swap objects between players and change the walking formations of the team.



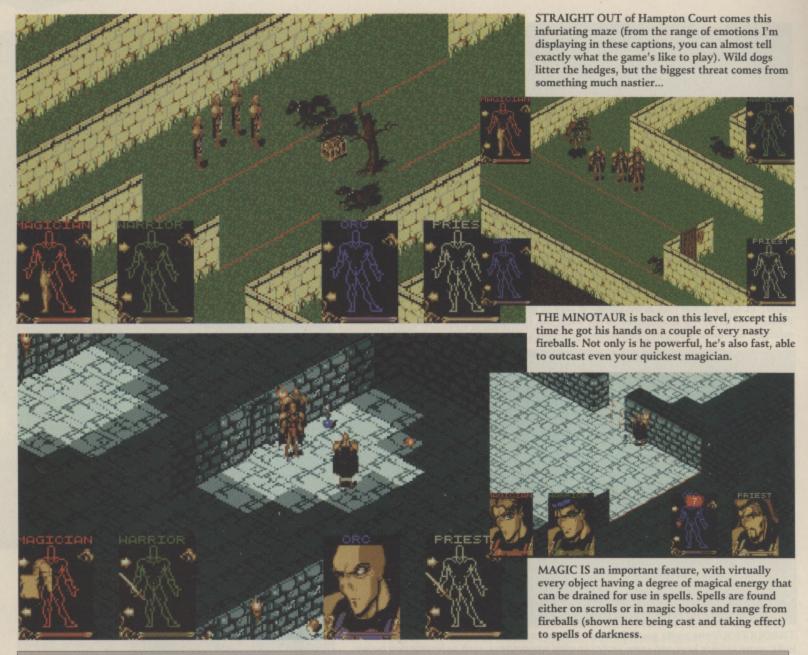




AS WITH ALL good RPGs, you start everything at the character generation screen. Clicking on the 'chance card' at the top will allocate a random amount of points to the selected character's stats. Interestingly, you don't actually choose any kind of class or race for each character. Instead, you develop each of them into their particular roles as the game goes on. This means that none of them have any restrictions on weapon use or armour and when the going gets tough, your selected magician could quite easily pick up a sword and get stuck in.







SHADOWLANDS OWES A LOT to a number of previous RPGs, but even more to the fine talents of Teque London: it's one of the best dungeon-delving role-playing games to come along since Eye Of

The Beholder. It's obvious right from the start that an awful lot of thought has gone into the game's design, from the easy-to-use controls to the use of light as more than just

a graphical effect. The very fact that each of the four characters can be controlled independently of each other sets it apart from the likes of Cadaver, Dungeon Master et al, and allows you to come up with all manner of strategies in fights and solutions to puzzles. The real beauty of Shadowlands is that combat takes a back seat to the environment, but still manages to feature strongly enough to add excitement to the proceedings. Every object, no matter how small or insignificant, can be utilised effectively even if it's just to recharge your ability levels. Apples are more than just food, you can drain them of their 'psychic energies', use them to set off hidden pressure plates or even throw them

First-class dungeoneering that's one of the closest things to a real RPG

at monsters. If there are criticisms to be levelled, you could question the use of the 'little monsters'. Rats, snakes and scorpions can become a real pain in the proverbials if you don't pay attention to them, nibbling away at a hit point here and there,

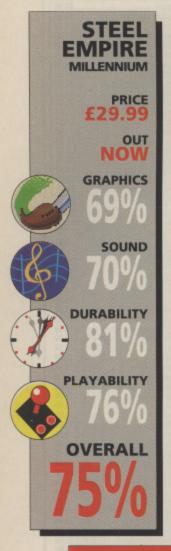
slowly draining the life away from your characters as they follow them around constantly. Also, the dependence on food and water to keep your party alive - while realistic and adding to the detail - is a feature of RPGs that has always, in my mind, detracted from the fun of the game. It's unfair to base an opinion on these points, however, as they are purely personal points of view and the very next person will probably tell you that he enjoys those aspects. Shadowlands is a glorious fantasy romp, mixing exactly the right amount of action with thought and wrapping it all up in a completely absorbing atmosphere. The only thing it's missing is a multi-player link-up option, which would really have been something special.

Paul Presley

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For those who go weak at the knees at the sight of a nasty bit of chaffing on their finger, Millennium offers a clean and civilised alternative to intergalactic war.



T'S 2200 AD and the universe has finally come to its senses. Humanoid battle is extinct: no more blood, no more gore, no more guts. Of course, being humanoid, the combined galactic nations haven't quite got around to outlawing interplanetary warfare altogether. These days, it's just cheaper and more efficient to use cyborgs instead.

The focus of military activity this year is the neutral planetary body called Orion. No less than five separate empires (one of them yours) are out to claim the territory. The result is a mad intergalactic scramble for supremacy in which you and up to four friends compete in a desperate battle for power, planetary control and cybernetic superiority. In theory it's a freefor-all; in practice it's a highly structured war simulation based on each of the participants taking turns to make their moves. The balance of strategy and cyborg action is user-definable; it takes just a click of the mouse button to determine exactly how much you participate in the battle sequences yourself.

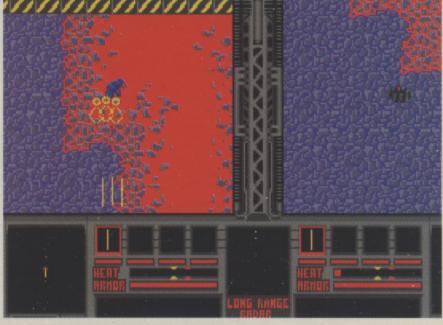


THERE ARE THREE main battle options. Battle Practice is a straight fight for supremacy in an arcade environment. In a Strategy Campaign you just give the orders; the direct confrontation between cyborg troops takes place automatically and you're informed of the result. In a Complete Campaign you have two choices: having first directed the objectives of individual forces by specifying priority targets, you either take control of the confrontation yourself or sit back and wait for a battle report.

Before the action starts, the intro sequence gives a of the hardware at your disposal. There are nine death-dealers to choose from each with armour and weapon capacities Certain types of cyborg are more suited to specific terrains, since a great deal depends on their manoeuvrability







IN COMBAT the screen divides into two, one side for each of the participating forces. The control cyborg (selected by you) comes under your command; the rest are directed by the computer according to the attack strategy you've picked. Short and longrange radar show the position of both sides, while heat and armour meters indicate how much damage the control cyborg is suffering.

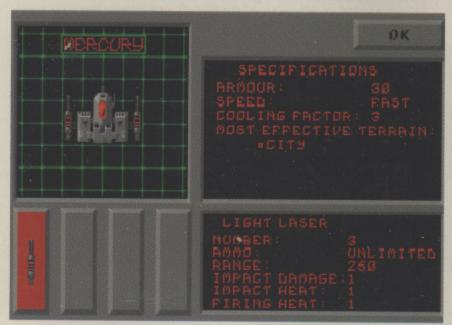
FROM THE control centre a window onto the planet is opened and decisions are made on the future of the campaign. At the end of the turn the window closes; if you're not taking a direct role in combat, battle noises indicate that a cyborg confrontation is going on.



WHEN THE CAMPAIGN WINDOW opens, Orion is revealed in all its glory. The planet surface spans all five terrains and is divided into a series of countries, some containing cities, others relatively uninhabited. You start off controlling one country and need to use your finances to conquer as much of the adjoining territory as possible.







BEFORE YOU START churning out metal monsters, you'll have to build a factory, although you won't be able to afford the more expensive ones until you've secured enough capital. Although the average metal warrior has a life span of 4,000 years, severe stress can shorten it considerably: repairs between battles are a good idea.





THE EMPIRE statistics screen keeps tabs on your overall strengths and gives information on your capitals, occupied countries and so on. It also gives details on the cyborgs involved in the campaign and their individual strengths.

BATTLE PRACTICE turns novice commanders into seasoned generals. There are two training alternatives. Survivor is a straight one-onone endurance contest in which your cyborg is pitted against a series of ever-tougher opponents: stay alive and you qualify for a place in the Hall Of Cybernetic Legends. Showdown is more complex: two forces fight it out for death or glory and the choice of cyborgs is up to you.

IF YOU CHOOSE the battle option, a large chunk of Steel Empire involves joystick-controlled cyborg confrontation, but if it's an arcade blaster you're after, this really isn't much cop. The game's strength is the depth of its strategy element: building up territory, creating cyborgs, controlling key settlements and selecting exactly the right moment to attack. In terms of content and long-term reward, there is some

similarity with Sim City, Realms and Utopia (it's certainly just as easy to get the hang of), but the traditional style of

presentation is more likely to appeal to the serious-minded wargamer than the mainstream joystick juggler. The action focuses on protracted planning rather than instant reward, and the graphics, although

A sinister strategy game which has special appeal for those with a wargaming bent

clear and user-friendly, are functional rather than pretty. The sound is the exception. Although it's kept to a minimum in-game, a dark intro tune, battle noises between turns and a very smooth female voice which advises on tactics, create a cyberpunk feel. In the end, though, Steel Empire's biggest advantage is its multi-player facility: playing the computer is just no substitute for hammering your mates into the ground.

Kati Hamza



The ultimate lounge lizard is back. Al Lowe's sleazier 'other half' once again takes us into the world of the dirty mac brigade in a search for the ultimate babe.

LEISURE LARRY 5

SIERRA 1 MEG REQUIRED 2 DRIVES

PRICE

OUT NOW

GRAPHICS

SOUND

AYABILITY

OOR OLD LARRY LAFFER hasn't been having the best of times recently. He's currently employed as chief video tape cleanser at the mighty PPC (Porn Productions Corporation), home of America's latest television craze - America's Sexiest Home Videos, a sort of You've Been Framed hosted by Bernard Manning and James Whale. Larry hasn't always been in such a dead-end job. Last he remembers, he was a successful computer games designer, living in Hawaii with his long-time girlfriend Passionate Patti. The trouble is, that's the last he can remember.

Everything from the end of Leisure Suit Larry 3 to the present day has gone from his memory. The hapless soul just can't remember what could have happened in Leisure Suit Larry 4 to land him in such a position. Still, his luck's about to change...



LARRY'S BOSS, the fearsome Mr. Scruemall, has just had a brainstormer of an idea (at least that's what his Yes men think). In order to find a hostess who's sleazy enough to present his new game show - America's Sexiest Home Videos - PPC needs to find a total loser to audition the girls, with the view that if she'll go for him, she'll go for anyone. Guess who's just walked in to pour the coffee?



MEANWHILE, in a bar on the other side of the States, Passionate Patti is eking out a living as a nightclub singer, working in one cheap joint after another. After being fired from her latest place of employment, however, she's approached by a shadowy figure waiting by the back door.



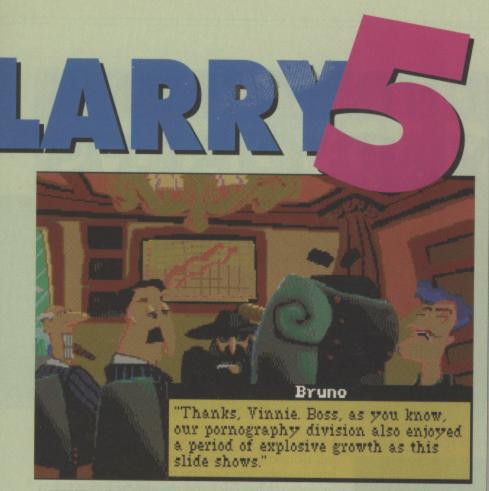
IT SEEMS that the FBI are anxious to get an agent into key positions in the world of entertainment so that they can glean information on all the nefarious goings-on. Thanks to her, ahem, particular talents, Patti is the perfect choice to do a little. undercover work.



LARRY'S WORKSHOP is the kind of place that you'd expect to get thrown into when fired from a job, not somewhere you would actually work. Garbage lies everywhere, but concealed within are the necessary bits and bobs for cleaning and erasing tapes.



HAVING ARMED his camera and picked up the information on the girls, Larry heads for the airport. Here his problems begin: he's no idea how to get a ticket, pay for one or board a plane.



ANOTHER INTERESTED PARTY in the TV show is the local Mafia. Having recently ventured into the lucrative porn market, the mob feels that if it can infiltrate the show and get it banned, interest in the X-rated video market would soar and they would make a nice fat profit.



WITH THE STAGE all set and the prepared, the story starts to unfold. Throughout the game you control either Larry or Patti (switching roles at relevant stages of the game) as you each of their particular problems. Larry's first task is to find some blank tapes for his camera.



PATTI CAN look after herself. Her mission is to infiltrate the music biz and get close to a big-shot producer at a local studio, so to make sure things go smoothly, she's kitted out with the latest in hi-tec thingumy doodahs from the FBI's research lab.

A GREAT MAN once said that the secret of comedy is in the timing (I think it was Paul Shane in Hi-De-Hi). With the constant disk accessing that takes place in Leisure Suit Larry 5, the whole concept of timing is thrown out of the window. It's just too slow to make the grade as a decent, playable game. Even the smallest of actions, be it accessing the control panel or just walking around the screen, causes the disk

drive to start whirring and the 'Insert Disk X' instruction to be printed. The Larry series has always relied heavily on its laughs to sell the product, but I'm not even sure that the saga is funny any more. The whole idea is very much a

one-joke affair and once Larry's been dumped on by one sexy lady, he's pretty much been dumped on by them all. The humour isn't what you'd class as lavatorial, it's more pre-pubescent than that. Schoolboy humour at it's worst,

Damaging hardware problems non-too **impressive** game

sniggering at every double-entendre that pops up (pops up! Geddit? Eh, eh? - You see? Even the world of Viz's Finbar Saunders becomes tiring after a while) and seeing everything in the world from a sexually inadequate viewpoint. Even Sierra's new look doesn't save things. The graphics, while radically different from anything the series has attempted before, unfortunately come across as very basic in places. The deliberate jokey, cartoon style just doesn't work as well as it does in, for example, Willy Beamish, and the music is, to be frank, abysmal. It's hard to believe that a company that's supposedly as professional as Sierra can produce a game that looks and plays so unprofessionally, but when you consider its track record on the Amiga, it hardly comes as much of a surprise. Those of you with hard drives are at an advantage. When you play it with the correct equipment, Larry 5 is quite enjoyable. The puzzles are well worked, the story is well thought out and you'll probably be able to draw a fair deal of pleasure out of it. But at this price, owners of the bog-standard Amiga would be advised to steer clear of what is more a technical failure than a bad game design.

Paul Preslev

When I were a lad you could get a full-price computer game, a night out at t'pictures with yer lass and still 'ave enough change out of a tenner to get home on t'bus. Well Gramps, you still can thanks to this little lot.

MONTY PYTHON'S FLYING CIRCUS

16 Blitz Tronix £9.99

IF EVER THERE WAS A

LICENCE that was guaranteed to have people saying, "How on Earth are they going to make a game out of that?" it's Monty Python. But make a game they did and what a nice little number it is

The game sees you guiding Mr. D. P. Gumby (remember? The guys with knotted handkerchiefs on their heads that shouted a lot) around various Gilliam-inspired worlds, searching for the missing pieces of his brain. Along the way you have to contend with The Killer Cars, the dreaded Keep Left signs, Spiny





Norman, confused cats, ministers from the Ministry Of Silly Walks and the Spanish Inquisition (ooh, I didn't expect etc. etc.). Fortunately, Mr. Gumby is armed with an 'addock (called Eric) and the ability to (on some stages) turn into a fish 'imself.

The whole concept of Monty Python is very bizarre and the game reflects this, implementing all of the Python trademarks perfectly (Spam bonuses, the Spanish Inquisition throwing soft

cushions at you, the Cheeselok copy protection). It's still a very playable platform game and is guaranteed to keep you chuckling into the small wee hours.



AMAZINGLY GREAT (Worth Stealing!)



JUST GREAT (Worth Buying)



PRETTY GREAT (Worth Borrowing)



NEARLY GREAT (Worth a small peek)



NOWHERE NEAR GREAT (Worthless)

INT DRAG

ONCE AGAIN THE GALAXY is being conquered by an evil force of monster machines and the only chance of defeating them lies with a race of giant dragons. But, as always seems to be the case in these massweapon extravaganzas, they're on a planet far, far away and can't be contacted. The galactic populace ponders for months as the machines gradually ruin world after world, laying waste to the beautiful flower-covered landscapes and architectural delights, and is on the verge of giving up when one day a lone fighter stands up and vows to fight back.

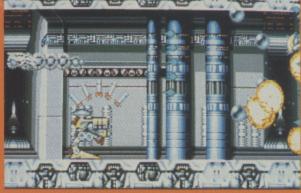
Saint Dragon (81%, Issue 25) is a coin-op conversion, and a competent one at that. You take control of a coiled dragon with an attitude. Blast your way through the five landscapes full of malevolent aliens. To help protect yourself you can coil your tail around your vulnerable head, the only drawback being that you can't move while doing so.

The colourful graphics are a dead-ringer for the coin-op, and the scrolling landscapes give a great sense of depth. The enemies, however,

are your bog-standard mutated aliens that come flying onto the screen, spit lasers at you and fly back off again. Luckily you can pick up plenty of bonuses and power-ups to arm yourself with, including such weapons as plasma bolts and extra lives.

All in all, Saint Dragon is a pretty good shoot 'em up, and definitely worth getting at this price.





JPER OFF RO



16 Blitz Tronix £9.99

IVAN 'IRONMAN' STEWART'S SUPER OFF ROAD (87%, Issue 24) is basically a jazzed-up version of the old coin-op classic, Super Sprint; the main difference being that Super Off Road's view is at an angle, as opposed to Super Sprint's strict birds-eye view (and of course, Super Sprint had you driving in Formula One cars instead of dirt

This being a Leland coin-op conversion, Super Off Road will obviously be judged according to its similarities to the coin-op nicely; the graphics, although for obvious reasons smaller, are well defined.

while the sound is virtually the same as its big brother's.

(simple enough). To help you do so you're equipped with nitro boosters that enable you to shoot around the track at neck-breaking speeds (you've got a limited supply, so don't waste them) and can pick up money bonuses to help you out between each event. At the end of each race you enter

for a while, but as with practically every Super Sprint variant, it doesn't have the appeal to warrant any lasting

MANCHESTER UNITE

HOORAY (AHEM)! THOSE WONDERFUL GUYS at Krisalis have given you the chance to battle your way through the footballing leagues - or against a friend - by controlling that wonderful (choke!) team, Manchester United (look, if you really want to take control

of the worst football team in the league, then that's your problem. Okay,

Manchester United aren't all that bad. but Everton would be a

much better license to go for, don't you think?).

The in-game perspective has the side-slightly-raised view and allows you to see virtually the whole pitch. News and management reports with headlines such as 'Manchester United bought for £20 million' are also included to give you an update on how well (or badly) your team is doing.

Football games in general don't need flash graphics (take Kick Off 2 for example), but Krisalis obviously thinks differently and has gone for polished graphics - including nicely animated players and a jeering crowd Unfortunately, it can't hide the rather poor gameplay and to be honest, you'd be better off waiting for Player Manager to arrive if you want a really decent manager-cum-footie

OTHER RELEASES

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(Code Masters)

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(Code Masters)

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(16 Blitz Tronix)

PROJECT STEALTH

£7.99 (Kixx)



MSUZUK

GBH £7.99 GRAND PRIX MOTORCYCLING MUST be one of the most exciting and exhilarating of sports. Imagine the feeling you'd get racing around a tight bend at 120 mph, the thrills of spinning off into the barriers as you clip the back of an opposing racer and the joys you'd get after many months of intensive surgery. Now you can

TEAM SUZUKI

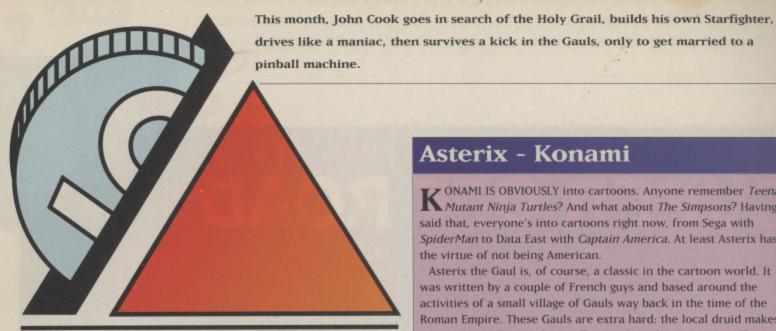
experience these delights (except for the hospital bits) with GBH's budget release of Team Suzuki (91%, Issue 30) Gremlin, the original programming

team, went for the realism of the sport, rather than the standard top-view or race-aroundthe-oval-track type of game. The technical achievements are amazing, with 3D vectors used to portray everything from trees to

If you're worried about speed, then don't be. Although most vector games slow down, this one doesn't: it's as fast as a dog in a catchasing competition when riding on a skateboard. The one problem that you'll find with Team Suzuki is that it can be too difficult to control, especially when it comes to using the mouse. But it all comes with practice, and I'm sure you'll have fun learning.

Although hard to get to grips with initially, this is simply one of the best motorbike racing games to date.





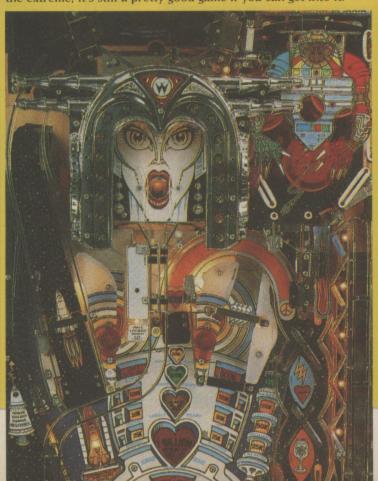
N EW ARCADE SOFTWARE has been a bit thin on the ground this month: most companies are keeping their new titles under wraps until the ATEI, the main trade show for the arcade business. And all the signs are that there are a few gems in store at the show, which we'll tell you about next month.

Rediffusion - which is perhaps better known for its multi-million pound simulators for training pilots - is launching a two-player, fully-interactive enclosed motion-base simulator; and W Industries will be showing a new networked D&D sytle pixie bash that has up to four players at once down a custom-designed dungeon, hacking away at the Forces of Evil. All this and more, but that's all next month, I hear you say. What about now?

Bride of Pinbot - Williams

PINBOT WAS a cult Williams machine several years ago – and he made another guest appearance in Taxi since then. Now he's getting married to a Metal Maid Marian - only you have to construct her first.

Initially I wrote this off as a one-shot game - right flipper to left ramp - but have since discovered that although it's unforgiving in the extreme, it's still a pretty good game if you can get into it.



Asterix - Konami

ONAMI IS OBVIOUSLY into cartoons. Anyone remember Teenage Mutant Ninja Turtles? And what about The Simpsons? Having said that, everyone's into cartoons right now, from Sega with SpiderMan to Data East with Captain America, At least Asterix has the virtue of not being American.

Asterix the Gaul is, of course, a classic in the cartoon world. It was written by a couple of French guys and based around the activities of a small village of Gauls way back in the time of the Roman Empire. These Gauls are extra hard: the local druid makes a certain Magic Potion that really gets the tribesmen going. This strip has already given rise to a number of films as well as the countless books of adventures, and it's not an easy subject for a game, as so many have found in the past on home format.

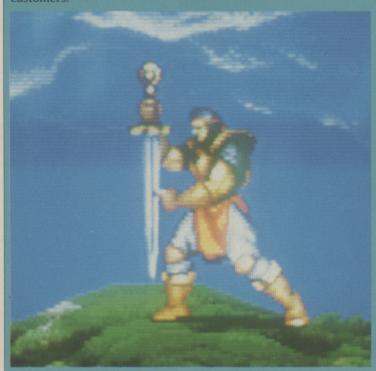
As a one or two-player game, with the option of playing either Asterix or his rotund friend Obelix, there are some neat control systems which are varied for each character. With great sound and astonishing animation, this really isn't half bad.

So the good news is that Konami has done better than might have been expected in transferring both the graphic style and the offthe-wall humour of the original. The bad news: if you don't like Asterix you're really going to hate this game!

Knights of the Round - Capcom

N DAYS OF OLD when knights were bold, no-one would have dared to tamper with Olde English Legends. But nowadays, anything goes! So the quest for the Holy Grail has now been converted into a three player vid, with you the player given the choice of being Arthur (Long Sword, well balanced in Power and Speed), Lancelot (Scimitar, bit of a wimp and fast on his feet) and finally Perceval (Axe, built like Arnie).

Up to three players wade their way through horizontally scrolling scenery packed with all sorts of bad guys, in search of the Grail. Controls are simple enough, with an 8-way joystick and two fire buttons. There are two basic moves: fire with the joystick to the right to lunge and to the left to parry. Take a hit and your power meter at the top of the screen goes down. You get extra power by slashing at a bit of scenery which then disappears to reveal goodies: food or dosh. The opposition, Swordsmen Barbarians, Massive Guys on Horseback, have their own separate power meters at the bottom of the screen — and you'll find them pretty tough customers























BEST OF THE REST

Fi Exhaust Note - Sega

GAIN SEGA PROVES that it has the engineering skills to blow A away every other company in the business. Fi Exhaust Note contains some super smooth, super fast, super colourful scenery flying past as you drive your Fi Car, rather like you did in Super Monaco Grand Prix. Even down to the screen display.

This is good two-player fun, but for real multi-player freakout, Final Lap II has yet to be beaten.





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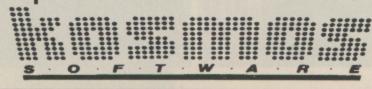
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DEMOS



RSI's demo maker is not for the uninitiated.

AFTER LAST MONTH'S SORRY SHOWING, this month has been unusually fruitful for games and demos. OK, there have been plenty of dot-spheres, bouncing balls and endless lines of boring scrolling text, but we've also received a superb five-disk deep space epic, a PD version of the classic puzzle game, Columns, a version of Asteroids that's as close to the original as you're likely to get (titter ye not — it's addictive stuff for nostalgia fans), and a kids' painting program. If that's not enough, there's also a sophisticated demo maker so that you can stop watching everyone else's and do it yourself.

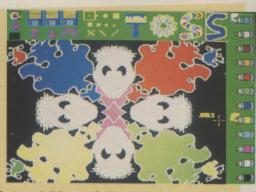
PICK OF THE MONTH ODYSSEY

This five-disk offering from Alcatraz is one of the most graphically impressive demos



IF YOU DON'T recognise this game, you probably don't know about tank tops,

flares and punk haircuts either.



KIDSPAINT: it can't beat DPaint 4, but it will give children of all ages a good introduction to the world of Amiga art.

that we've seen in a long time. It's got just about everything that a programmer would want to show off: fractal flying sequences over planet surfaces, animated space battles, superfast polygon space craft, digitised explosions, a huge variety of background tunes, some first-rate special effects, and excellent still graphics throughout.

The story, which takes half an hour to run from start to finish, is set in System Century V. For centuries people were allowed to visit planets and roam the galaxy freely, but in 2073 a race known as the Kryllion wandered in from some obscure corner of the universe and began a rule of oppression. The chief character in the tale, named Zork, has until now been idling away in the Galaxy of Proton. The Supreme Council has put a stop to all that by giving him a mission to destroy the enemy base. What happens next takes up four and a half disks.

The only minor disappointment is the writing itself: the text is about as exciting as watching Cambridge United hoof the ball upfield, and on top of that it's pretty badly written. Take this, for example: "He provides you with all the information you need — here they are." If you can ignore this kind of verbal contortion (and it's well worth making the effort), you're in for a real treat.

PAINTING BY NUMBERS

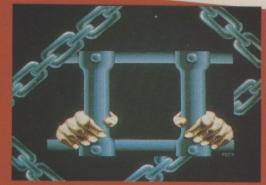
We don't normally feature utilities in the Demos pages, but they're worth covering if they're as good as this. *KidsPaint* is a Shareware program written by Paul Dodd, which basically means that if you like what you see, he'd appreciate you sending him a fiver for the privilege of using it.

It's designed for children of all ages; and that includes anyone who hasn't got a clue what a painting program is or how to use one. The range of colours is small (only II), and the drawing/painting utilities are limited to three brushes (paint, freehand, colour cycle), eight cursor types, a symmetry

tool and a pattern line. However, the big, friendly graphics, speech and simple-to-use controls make it ideal for kids; and, of course, for anyone who isn't sure whether they enjoy art packages and doesn't want to find out by shelling out over £70 for a professional program.

PICK 'N' MIX II

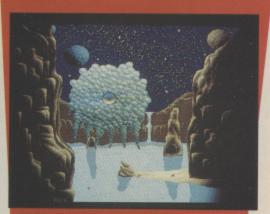
As you'd expect from the title, this is a mix of the very good and the astoundingly rubbish. Surprisingly, one of the best is an arcade-perfect version of Asteroids. You can play this in cheat mode (boring) or normal mode: all you need to do is put your monitor/TV on a shelf at chest height, stick



THE ODYSSEY DEMO features five disks' worth of background graphics, all of this quality.

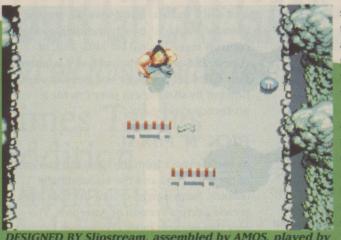


STAR WARS, courtesy of Alcatraz's Odyssey demo.



MIDWINTER-STYLE 3D planet-hopping sequences are just a small part of the Odyssey.





DESIGNED BY Slipstream, assembled by AMOS, played by roller fans: Skate Tribe.



COLUMNS on the Amiga: fast and frantic at first, but many hours of fun lie ahead.



ABOVE and below: a selection from Pix 'n' mix's disk.



some rubber button covers on the appropriate Amiga keys, gel and colour your hair into a punk parakeet style, and you, too, could be transported back to the late 1970s.

Some of the poorer offerings are a couple of bland music pieces, a brace of impressive demos, a not-very-good-at-all Rogue Trooper pic and some useful utilities. Continuing in nostalgia mode, there are also a couple of extra games. Retch A Sketch is Etch-a-Sketch for your computer (a bizarre idea, but it's a good laugh); and RollerPede is virtually Centipedes in space. The whole package is well worth a look: as long as you don't expect quality all round, you certainly won't be disappointed.

DEMOS MEET THEIR **MAKER**

Just a brief mention for a couple of decent demo-related disks we've seen this month: Divine Inspiration's Music Disk 2 features a veritable cornucopia of thumping tunes, and the otherwise good Turmoil music demo has some rather unusual, unoriginal dotspheres, starfields and background pictures.

Then there's the RSI demo maker - a utility not designed for the beginner - which will please anyone who knows they want to do something creative but doesn't know how to put it all together in demo form. Everything from music, fonts, sprites, and balls to scrolling text can be included instructions and help are available.

GAMES

Apart from the excellent Asteroids, there are only a couple of games worth mentioning this month. The first is Mega City's Amiga Columns, a cheap and cheerful version of the puzzle game classic. If you don't know what Columns is all about, it's basically a combination of two other puzzle games, Tetris and Klax. Blocks of coloured patterns (any three from eight) fall down the screen and you have to line up the same colours horizontally, vertically or diagonally to eliminate them from the screen. If your pile of blocks reaches the top of the screen, it's game over.

This is a reasonably good conversion, if a little difficult for beginners: you have to concentrate all the time, and blocks often disappear when you don't know what you're doing. However, stick with it and you're rewarded with a variety of tunes and that all-important high score. Addictive stuff.

The second game is Slipstream's Skate Tribe, from Software Expressions PD library. Considering it was put together using AMOS, it isn't at all bad. It's a scrolling roller skating game in which you have to skate, avoid obstacles, pick up objects and ... er ... that's about all there is to it. Colourful graphics and three difficulty levels could make it worth your while, but don't expect Skate or Die.

500+ PD

If you own Commodore's latest all-singing, all-dancing Amiga, the 500+, you're probably aware that there's a problem loading some of the older games. Unfortunately, the same is true for Public Domain software. Some PD libraries hack into their games and demos to make them compatible both with the 500+ and older Amigas - but many don't. So the moral of this story is... ring up to check, before you send off your cash, that the PD stuff you want is 500+ compatible.

WHERE TO GET THEM

The games and demos mentioned following libraries. Some supply disks considerably cheaper than others, so it's worth shopping

17 BIT SOFTWARE: (0924) 366982.

SOFTWARE EXPRESSIONS Bedminster, Bristol, BS₃₋₃BD. Tel: (0272) 637634. Disks £1 each + 70p UK

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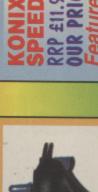
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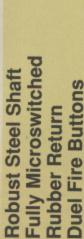
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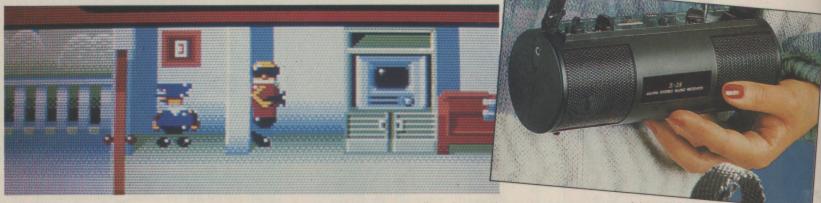
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T HAD TO HAPPEN sooner or later. On their last little excursion into the world of disorganised crime, Mobo and Robo (or is it Robo and Mobo?) left behind one too many fingerprints and now the Fuzz are closing in. Things might not have been so bad if it wasn't for the large bundle of ill-gotten gains sitting in the corner of their flat. If the boys in blue clap their eyes on that little lot, they could clean up their missing items list for good.

There is a way out for the boys but they'll have to get rid of the 'merchandise' if they're to stand a chance. That's where you come in. Mobo and Robo have 10 stylish tube radios that "just 'appen to have fallen off the back of a lorry honest, John" that they're just raring to get rid of. Do 'em a favour, take them off their hands and give them a chance to steal them back from you.

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There's no limit to the length or content of your entry. Diagrams, illustrations and use of colour may help to sway our decision but we're not promising anything. Send your answers with your name, address, telephone number and t-shirt size to: It's A Fair Cop Guv, You've Got Me Bang To Rights Competition, The One, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU. Entries must be in by March 28th, 1992.

"I'm innocent officer, 'onest. I couldn't 'ave done it because..."

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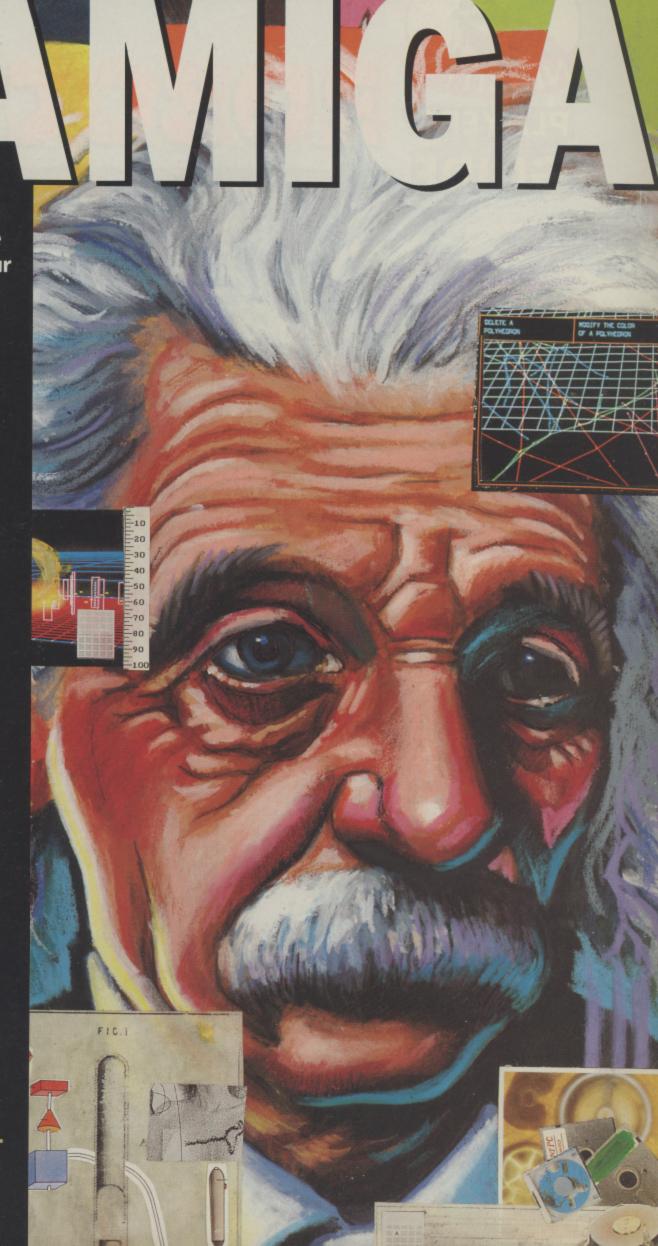
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PLAYERS

EACH OF THE LEVELS are split into a number of worlds and below are guides to each world. One point to note is that after completing certain levels, bonuses will appear on the main tower screen. The positions of these bonuses are described at the start of each level.

THE SPORTS LEVEL

After-level bonuses can be found on the low roof, one screen to the left of the Sports door.

World One Theme: Soccer Exits: World 2

This world introduces the player to the idea of progressing left to right, jumping over pits, roof-hanging over pits, collecting bonuses, bopping enemies, moving platforms and bonus and enemy 'head-banging' blocks. The main point is showing that all of the penguins must be collected to activate the exit pole.

To the left of the start is a battery and a quick exit from the whole level. From the last enemy head-block in the right hand end of this world, it's possible to jump into the edge of the roof above the exit pole where there are two extra lives.

World 2 Theme: Tennis/Cricket Exits: World 3

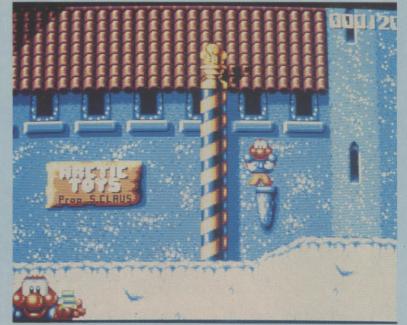
More of the same. Near the exit pole there's a penguin which can't be reached until the head-block to the right of the exit is hit and the wings collected, enabling Robocod to fly.

Walk left from the start onto the top tennis ball and jump. There are two extra lives hidden in the roof. About four screens from the right hand end of this world there are some bonuses in a small room at the top of the screen which cannot be reached. Just to the right of them is a plunger which, if jumped on, will drop the platform below the bonuses.

World 3

Theme: Balls/Boxing/Weights Exits: Bonus World and Tower

ROBOGOD







Screen

A penguin can be seen in the room above that cannot be reached. The correct way to get in there is to travel to the top room at the right hand end of this world and knock an aeroplane out of the head-block. In the room above is an extra exit which takes you to the Bonus World. It is also possible to reach the top room by bouncing on the bird in the room next door.

To the left of the exit pole immediately above the starting point is an extra life hidden behind the leftmost boxing glove. In the wall immediately to the left of the two penguins are two batteries – you will need to jump to get these.

THE FLUFFY TOYS LEVEL

After-level bonuses can be found on the low roof, one screen to the left of the Sports door.

World 1

Theme: Teddy Bears
Exits: World 2
Travel up and left on the moving platform for bonuses. Go right from the exit pole for extra bonuses.

World 2

Theme: Teddy Bears
Exits: Bonus World and World 3
Above your starting position are a pair of wings. To get them, enter the second room along in the roof. Travel left as far as possible then jump on the bird to go left further. Once you have the wings, there is a bonus exit at the top right of this room and more bonuses if you fly through the wall under the exit pole. Down that way are also some batteries behind a solid wall. Travel to the top of the wall where you'll be able to pass through it.

World 3

Theme: Bricks And Straw Exits: Tower Screen There are no hidden bonuses in this world.

Bonus World

Exits: World 3
Jump up and right to get through

the poles. Jump into the cannon. After you have been fired out, push up to get extra height, then left to land on the higher platform. Collect bonuses and get in the second cannon to make the exit pole. If you want extra bonuses, jump around the roof above the exit pole and through a hidden hole in the upright. Jump over the exit pole to reach a hidden extra

THE SWEETS LEVEL

After-level bonuses can be found at the extreme bottom left corner. There are two statuettes between the bonuses. Jump on them for lots more. Stay on the statuettes until they stop, then jump higher to see a brolly. Collect it, followed by lots of coins, on the way down.

World One

Theme: Cakes

Exits: World Two and Bonus World One

Travel along the floor for the easy route. Towards the end of this world, many bonuses can be seen on the plates above. These are to tempt you into taking on the birds. another exit can also be seen above the normal exit. The observant player will have noticed the wings hidden amongst the many bonuses on the plates, so take on the birds (there is an extra battery up there anyway) and head for the Bonus World One exit. The normal exit takes you to World Two.

Exits: World Two

World Two

Theme: Icing

Exits: Bonus World Two and

World Three

There is a secret room above the first Bertie Bassett encountered. Jump onto the vat of icing to drop into it. When you return you'll be back in the vat. There is another secret room in the roof just to the right of the vat of icing. It's similar to the first one, but the chocolate border is unwrapped, so you can walk straight through it. This way leads to the exit pole. Other routes are dead ends, but are







worth exploring for an extra life and many bonuses.

Exits: World Two

World Three

Theme: Aero Cheese **Exits: World Four**

A hidden room can be seen from the first moving platform which is already moving before you step on it. In this small room is a Penguin bar which can be jumped into for an invulnerability bonus. The first exit pole - at the bottom right of the world - is a dummy, it will return you to the start of this world over and over again. Above the exit pole is an arrow pointing upwards. Jump up, above the arrow, to land on an invisible elevator. The elevator will take you up to a new cavern - this is the way out. Before you enter it, jump up again where another invisible elevator will take you up to a hidden room (and an extra life).

World Four Theme: Cakes/Ice Cream/Icing

Exits: World Five

Very difficult. There are a pair of wings hidden in the right hand edge of the right hand cake at the bottom of the world.

World Five Theme: Chocolate Exits: World Six

All exits restart this section. The clever player will notice a hole in the floor and drop into it to enter the next world.

World Six

Theme: Boiled Sweets **Exits: Tower Screen**

This world is really easy and obvious. It's Y-flipped (upside down) which makes it novel and just a little harder. There are four batteries on the top (bottom?) sweet.

That's all for now. Next month we'll bring you a four-page special containing the guides for the rest of the levels, plus hints on how to deal with those end of level guardians.

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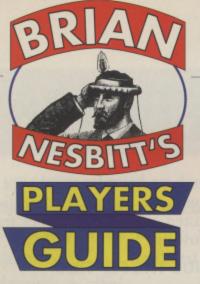
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The original *Populous* was hard enough, but the sequel is even tougher. To help you out, here's Alex Trowers with a complete guide.

POPUL

BASIC TIPS – FOR THOSE WHO ARE JUST STARTING

- For those of you who have never played Populous, when you are raising land from sea level, raise twice then lower the top. This produces more land, faster than raising each point, but it uses slightly more mana.
- Always keep on the move raising and lowering land. You should never stop doing this. Whenever you see a walker on the map, make sure he has a place to settle. This is THE most important thing ever.
- 3 Smaller houses at the beginning of the game produce more population than castles per screen area. This will allow you to spread faster but you may have hassle with mana. The further into the game you get, the more castles you should make.
- One of the most important things in the whole game is the papal magnet. If you are the good player your magnet is a Golden Sun, if you are the evil guy then it's a Medusa's Head. The Go To Magnet mode will cause your leader to head directly for his magnet and everybody else to head towards him. When they get to him they join him to create a stronger leader. You can also reposition your magnet at any time providing you have:
- i. A leader (signified with a magnet above his head)
 ii. Enough mana.
- If your leader reaches the magnet he will be engulfed in blue flame. Don't worry! When he is like this he is immune to all but the most powerful effects. Unfortunately he is not immune to drowning or being beaten up. If you find that he is standing over an earthquake or something DON'T take him out of Go To Magnet mode until you get rid of the danger.
- 5 Sprog the house with the right mouse button very early. On most early landscapes you can sprog when the house's flag is below ground. If you're not allowed to then tough. You'll have to play the same as the old Populous. For the two of you who haven't played it, simply reduce the size of the house by raising or lowering land around it until somebody comes out.
- 6 Keep your land clean. People can't settle on burnt land, rocks or basalt.
- Always keep control of your papal magnet. If you lose it in enemy territory when your leader dies, try and get it back as soon as possible.
- The technology level of a person depends on what sort of building he comes out of. These levels alter how successful the character is in combat. A sword is the highest weapon factor and the fist is the lowest. If a character has fallen out of a Whirlwind, then his weapons factor returns to a fist.

INTERMEDIATE TIPS - FOR THOSE WHO CAN PLAY

- Papal magnets are very useful for directing people to where you want to settle. Move your magnet to the area you wish to settle in and click on Go To Magnet Mode. Make sure your leader isn't in a house. When your people are there, click on Settle Mode.
- Heroes. When building any hero (except Helen of Troy), always make sure your leader is very strong (the banners at the top of the coliseum should be flying in the fourth bar at least) and holding a sword before clicking on the effect. Helen should be created as soon as the leader has enough population just to avoid starving.
- Early on in the game, try Basalting around the enemies land. This will create land that he can't settle on unless he places a Verdant first.
- Castle walls are an excellent defence against a strong or fast opponent. They can only be broken down by very strong people or some effects. Creating a strong leader at one end of a wall then placing the magnet at the other is a good and fast way to clear enemy walls.
- Try and kill his leader with deep Swamps, Earthquakes or, better still, Baptismal Fonts. If he is in the process of going to magnet then a lot of his men will have the same fate as their leader.
- The effect that covers the most area is Batholith. For maximum effect hold down the mouse button on a large hilly area. It is very expensive however.
- If you have plagued people the safest thing to do is kill them. On the other hand you could try converting them with Baptismal Fonts or sending them to attack the enemy as a Hero. Whatever you decide to do about it though, be sure to do it fast before the plague spreads too far.
- Volcanoes are well worth while as they render the land unusable. Try planting a massive forest around the area you intend to Volcano before hand.
- If the enemy has a particularly strong hero with a high weapons factor (tech level), then place a Whirlwind on top of him. He should then loose all of his weapon skill making him easier to beat up.





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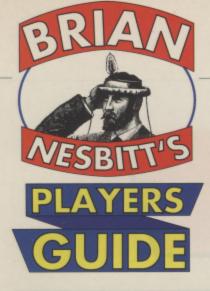




VOLCANOES ARE A GOOD WAY of spreading basalt around, making the affected areas lethal. Use your effects wisely as when you combine two correctly the results can be devastating. Starting fires on top of volcanoes (as above) is not a wonderful idea.

EXPERT TIPS - FOR THOSE WHO RECKON THEY CAN BEAT ME!

- Combine effects for greater devastation or effectiveness. Placing Forests then columns of fire is particularly nasty. Whirlwinds at the point where a Tidal Wave hits the land is also very devastating.
- In the latter part of a game, where most of the land is flat, Fungus is lethal if used correctly. Experiment with different patterns for full effect. Create a library of patterns for use in certain circumstances. I have assassins, missiles (in eight directions), bombs and waves (see fungus diagram).
- When sending out a hero, cover the enemy terrain in an effect from the Heroes bank eg: with Heracles use Earthquakes, with Achilles use Fire Rains etc. Broadly speaking the Heroes are immune to effects from their own bank.
- You gain mana for each battle won. If somebody is killed by an effect then no mana is gained. With this in mind, if you lightning anyone, put the question mark on them first and stop before he dies. This way it gives your people a chance to beat him up. This only really works if your people are nearby and in fight mode.
- 5 Convert an area of his land with Baptismal Fonts and use the people there to lower the land to create enough room for a Whirlpool. If you constantly fill the pool you have created with Whirlpools it will eat away his land from the inside out.
- Before you use a Wind to blow him off the map, lay down a series of Swamps or Earthquakes behind his people. The Wind will then blow his lads to their death. Alternatively, build a Castle Wall the width of the map and place the Wind behind the wall. His people will be forced by the wall off the map.
- Tidal Waves can be just as devastating to the creator as the victim. A simple way around this is to create a 'rail gun'. Simply build up a ridge along a section of land to form a 'U' shape. Place the Tidal wave in the 'U' shape. Be warned: Basalt eats into Tidal Waves. Never Tidal Wave if your opponents land is covered in Volcanoes.
- To get the maximum effect from a plague you need as many people to be infected as possible. To achieve this plague a large house or castle. Next use fungus in the squares around that house. That should reduce its possible size and sprog people out to infect others. They will walk over the immature fungus and spread the plague.



BUILDINGS

As buildings have more land available to farm, so they prosper and grow. The smallest building is a tent with no available land and the largest is a castle which takes up most of the screen area. Whenever a building is full, a person leaves to find another place to live. Smaller buildings hold fewer people and so they fill up faster.
Larger buildings hold more people and are
stronger in combat but people leave them
less frequently.

STARTING A LEVEL

At the start of a level it is imperative to gain the largest population as soon as possible.

Two houses produce more people than one so get as many small houses as possible. Keep sprogging them (unless the level won't let you) until you have about two or three screens worth. Then start converting the innermost houses to castles.

ENDING A LEVEL
It has been said that "...including the
Armageddon function in Populous was not
a terribly clever idea." - Clayton Walnum.

The Armageddon effect was included because towards the end of a game it becomes obvious that you are going to win and rather than prolong the inevitable it is nice to get it over and done with so that you can continue with the next levels. However, on some levels it is impossible to utilise Armageddon. This is what you do if you

Armageddon. This is what you do if you haven't got it or you believe in Clayton.

Either: Go into Go To Magnet mode so that everybody heads towards your leader. Then use the Place Papal Magnet effect to stick the magnet on an enemy house. When your leader gets there he will beat up the house. Place the magnet on another enemy house and repeat until the enemy is dead. Alternatively, place your magnet in the heart of his land. When your leader gets there he will be followed by lots of your guys. Now enter Fight mode.

Or: Go into Go To Magnet mode and build a very VERY strong leader (at least five flags). Then turn him into Adonis, splitter knight. Be warned, the enemy will

splitter knight. Be warned, the enemy will have to be very weak before you should try this otherwise he will gain mana at an alarming rate. This could well turn the game

Or: Death by lightning. Lightning each of his houses in turn. This is VERY tedious but it can work quite early on the the game.

Perhaps the most talked about effect in Populous II. Fungus works on the age old principle of Life. Life governs whether a certain colony of cells will survive or not. Basically if a live cell (Fungus) is next to two or three other live cells (including diagonals), then it will survive. Any other amount and it will die of either overcrowding (four or more) or isolation (one or less). If an empty cell is adjacent to three living ones then it will grow and be born. It is therefore possible to produce 'lifeforms' that grow and develop into new life. Think of yourself as a godly genetic

engineer.
Incidentally, fungus is like swamp, it only grows on flat land.

LANDSCAPES
Grassy Plains. These worlds are very easy on the population. People don't die out very





THE TYPE OF TERRAIN you are in greatly affects the birthrate of your populace. Grassy plains have them spawning young 'uns at every opportunity, icy worlds tend to make them stay indoors where it's warm, deserts cause people to dry up (ouch, bad pun) and need plenty of cultivated land to make them worthwhile and muddy levels have them dropping like flies.

fast except on the later levels, so it is possible to keep on sprogging with the right hand mouse button even if the house's flag sinks below ground level.

The Ice lands kill people off a lot quicker than Grassy plains. People are more reluctant to leave their houses. Don't sprog until the flag is above the ground unless there is an area of flat land very close indeed because people die out quite fast.

DESERT LANDS

As with the Ice Worlds, the Desert is a very hostile place for little people to live. As before, don't sprog unless there is land very close by. This is especially true of the later

SLUDGE WORLDS

By far the most inhospitable place is a Sludge World. The sea is a mass of slime and the whole landscape is covered in mucus. People die out very fast on these worlds, even early on in the game. Knights are of less use simply because they die really fast. Land-wrecking effects like basalt and volcano are really devastating because his people end up with nowhere to settle.

RAISE ONLY/LOWER ONLY LANDSCAPES
The main piece of advice I can offer for these levels is to take it carefully. Make sure that what you are about to do is right. Keep buildings small so that you get a massive population and make good use of the papal magnet to move your people to settle able land. Effects that cause Basalt to be left behind are lethal. Volcano as soon as possible. Above all, don't panic. Its better to loose a couple more people in a swamp than to render the land totally unsettleable. Take your time.

NO MODIFY LANDSCAPES

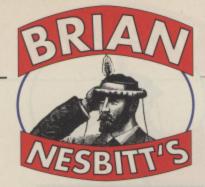
Again, land destroying effects (Volcano, Batholith, Whirlpool etc.) are of paramount importance. You have no alternative but to use your magnet to attack the enemy. Join mode is very useful on the Ice, Desert and Sludge versions.

I would start off by sprogging instantly. Raise land to form flat land with tiny hills on it and continue sprogging. When I have about three screens worth of small houses I would start to turn the innermost ones into castles. Go to the enemy's land and hit him with a Whirlpool or two. If I am playing against a computer, the Whirlpools will keep him occupied for ages. If it is a human opponent then it is very annoying for him. From now on it is just a spread race. On the way I would plant loads of trees around his areas of most population and then Fire Column them. Either that or continue a barrage of Whirlwinds over the sea that my Whirlpools have created. By this time I usually have enough mana for a Volcano or two. Something to note here. If you are playing against a human, one tactic is to Volcano an area of coast that he was just working on. This may not be very efficient at killing people but there is nothing more annoying than having your hard work destroyed in a flash. Your opponent's morale and will to fight will be shattered (NOTE: Do not attempt this if he is bigger than you). By this time he is destroyed. Watch out for sneaky Baptismal Fonts (keep an ear out for the splosh sound effect) as your opponent gets desperate. Now for the final blow. If I have Volcanoed then a Tidal Wave is out of the question. No I would go for something like a Wind and Earthquake combo. Having said all this, it is important that you understand that each game is different and poses a new challenge. Each situation must be evaluated on its own. What I have done here is outline one of my playing strategies. In some games I go for a Death by Tidal Wave and Whirlwind approach, while in others it maybe a Heracles and Earthquake or just a simple Rain of Fire. It's up to you to develop your own playing style. Tailor your god to suit the way you like to play.



CHEAT MODE

When you Lightning anything, press the '1' key then release the mouse button. The Lightning will continue until you click the mouse button. All this while it costs you no mana!!!



Well, here we are again. The nerve centre for the masses. Tips, cheats and hints have never been more plentiful and I love it. Keep 'em coming folks, there are prizes galore for the best.

CHEATS

FINAL FIGHT

Pause the game and type SHERIFF FATMAN to get infinite

ROLLING RONNY

Keep pressing F9 to get more

FROM: JONATHAN KENNY, SOLIHULL

HUDSON HAWK

Type SANITYCLAUSISCOMINGTOTO WN (no spaces) for infinite lives.

THE BLUES BROTHERS

Type HOULQ on the character screen to get infinite lives. Press 1 to 6 to skip levels.

TERMINATOR 2

Press pause during the game and then press F1 to F10. Now press Escape to skip a level.

GODS

When entering password, type SORCERY for infinite lives.

FROM: STEVE 'THE CELT' MORGAN, CARDIFF

STAR TIP: ROBOC

You've already had the complete run-down on RoboCod thanks to those good old boys at Millennium, but if you're still finding things a bit tough, here's a few helpful hints from Neil Jones of Aintree:

To Get Invincibility

Jump onto the first roof and collect the bonuses in the following order

Cake

Hammer

Earth

Apple

Tap

This lasts for about ten minutes or until you pick up another invincibility bonus.

To Unlock All Of The Doors

Use the invincibility cheat as above then enter the first level. Walk left and go through the exit. When you come back out, all the doors will be unlocked.

To Finish The Game

Unlock the doors as fast as you can, then run to the far right to find Dr. Maybe's door. If you've been fast enough you'll still be invincible. Keep jumping on his head to kill him.

The Very Big Bonus

Go into the door under Dr. Maybe's after becoming invincible. When you come back out, jump on the golden snowmen on the far right. Now stand on the ! blocks and they rise, allowing you to fall down and collect the bonuses.

Phew! What can I say other than £50 worth of software is on its way to you Neil. Congrats!

LEVEL CODES – ANOTHER WORLD

Well, I've had literally billions of these little babies (all right, maybe not billions but certainly hundreds). Level codes have been pouring in like nobody's business, along with plenty of solutions. I'll be printing a guide next month (not that I think any of you need one), but for now here are the codes. Just press C at any point in the game to enter one.

Level	Code	7	LIBC
1	EDJI	8	KCIJ
2	HICI	9	LDCI
3	FLLD	10	ICAH
4	EDIL	11	LDIJ
5	FADK	12	LALD
6	CCAL	13	KJIA

Dear Brian,

I've been playing the conversion of the dramatisation of Sidney Sheldon's Rage Of Angels and am having difficulty expressing my undying love to the character portrayed by Jaclyn Smyth. I know that she's suffering from breast cancer and will die within the month, but I can't find the small Arabian Jewellery Shop to purchase the Bronze Heart Necklace with the gold-plated clasp. Every time I try to get into the hospital, the evil, ruthless tycoon Brett Masterson gets in the way. How do I get

George Styles, Bradford, W. Yorks

I can't imagine what kind of a nutter you are, George, but this letter does give me a chance to say something that I've been meaning to put across to you all for a while now: The Helping Hands section is not - I repeat not to be taken lightly. There are dozens of honest, decent souls out there who really do need some help (game-wise, I mean, not mentally as in your case). Letters like this just clog up the system... They are fun though. Tell you what. Send me your funniest Dear Brian letter and if I decide that they're worth printing, you may even get a prize of some

Can you help me out on Monty Python's Flying Circus? I've heard that there are secret bonus rooms to be found on some of the levels, but I don't know where they are. Malcolm Hewick, Banbury, Avon

The secret rooms you're talking about are the ones where Gumby's body is replaced with a spring. To find them, try looking in the places where the enemies emerge from. The tubes and pipes don't always lead to a bonus, but certain ones do and there's usually more than one on each section.

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Cybercon III	Mega Lo Mania* 19.99 Mega Twins 16.99 Mercs 16.99 Mig 29 21.99 Might and Magic III 21.99 Monkey Island 16.99 Monkey Island II* 17.99 Moonstone* 19.99 Narc 15.99 Navy Seals 15.99 Nightbreed 15.99 Nightshift 16.99 Nitro 15.99 Outrun Europa* 16.99 Pang 15.99	4 WHEEL DRIVE Lotus Esprit, Celica GT Rally, Combo Racer, Team Suzuki £18.99 FULL BLAST Chicago 90, Rick Dangerous, Highway Patrol, P47, Carrier Command, Ferrari Formula One £17.99 CAPCOM C Strider, UN Squadron, Last D Ghosts, Dynasty Wa £ Captain Blood, Safari Guns, Teer Purple Saturn Day, Krypton B Host	Monopoly, Scrabble, Clusdo Master Detective, Risk - The World Conquest Game £16.99 FOOTBALL CRAZY Kick Off 2, Final Whistle, Player Manager, Also includes Italy 1990 FREE. £14.99 OLLECTION Jel, Forgotten Worlds, Ghouls & rs, Led Storm, Strider 18.99 BOX lage Queen, Bubble Plus, Tin Tin, lage, Jumping Jackson, Bo Bo, lages	Turtles Arcade* 18.99 Ultimate Ride 16.99 Ultima V 18.99 Ultima VI* 19.99 UMS II 19.99 UMS II 19.99 UN Squadron* 15.99 Viz 15.99 Vroom* 16.99 Wings (Half Meg) 18.99 Wid Wheels 15.99 White Death (One Meg) 19.99 Wolf Child* 17.99 Wonderland 18.99 World At War 16.99 World Class Cricket 19.99	Rick Dangerous 7.99 Road Blaster 6.99 Robocop 6.99 R Type 6.99 Run The Gauntlet 6.99 Shadow Of The Beast 8.99 Silkworm 6.99 Speedball 7.99 Starglider 2* 7.99 Super Hang On 6.99 Switchblade 6.99 Treasure Island Dizzy 4.99 Tin Tin On The Moon 6.99 Turbo Outrun 7.99 Turrican 7.99 TV Sports Football 7.99 Untouchables 6.99
Cybercon III	Mega Lo Mania* 19.99 Mega Twins 16.99 Mercs 16.99 Mig 29 21.99 Might and Magic III 23.99 Might and Magic III 21.99 Monkey Island 16.99 Monkey Island II* 17.99 Moonstone* 19.99 Narc 15.99 Niyy Seals 15.99 Nightshift 16.99 Nitro 15.99 Outrun Europa* 16.99 Pang 15.99 SPECIAL OFFER 1 Meg Cricket only £6.99 mes were not available, but will	4 WHEEL DRIVE Lotus Esprit, Celica GT Rally, Combo Racer, Team Suzuki £18.99 FULL BLAST Chicago 90, Rick Dangerous, Highway Patrol, P47, Carrier Command, Ferrari Formula One £17.99 CAPCOM C Strider, UN Squadron, Last D Ghosts, Dynasty Wa £ Captain Blood, Safari Guns, Teer Purple Saturn Day, Krypton B Host	Monopoly, Scrabble, Clusdo Master Detective, Risk - The World Conquest Game £16.99 FOOTBALL CRAZY Kick Off 2, Final Whistle, Player Manager, Also includes Italy 1980 FREE. £14.99 OLLECTION uel, Forgotten Worlds, Ghouls & rs, Led Storm, Strider 18.99 BOX sage Queen, Bubble Plus, Tin Tin, 199, Jumping Jackson, Bo Bo,	Turtles Arcade* 18.99 Ultimate Ride 16.99 Ultimate V 18.99 Ultima V 19.99 Ultima VI* 19.99 UMS II 19.99 Utopia 18.99 UN Squadron* 15.99 Vroom* 16.99 Wings (Half Meg) 18.99 White Death (One Meg) 19.99 Wolfpack 19.99 Wolf Child* 17.99 Wonderland 18.99 World Class Cricket 19.99 World Class Ruby 16.99	Rick Dangerous 7.99
Cybercon III	Mega Lo Mania* 19.99 Mega Twins 16.99 Mercs 16.99 Mig 29 21.99 Might and Magic III 23.99 Might and Magic III 21.99 Monkey Island 16.99 Monkey Island II* 17.99 Moonstone* 19.99 Narc 15.99 Niyy Seals 15.99 Nightshift 16.99 Nitro 15.99 Outrun Europa* 16.99 Pang 15.99 SPECIAL OFFER 1 Meg Cricket only £6.99 mes were not available, but will	4 WHEEL DRIVE Lotus Esprit, Celica GT Rally, Combo Racer, Team Suzuki £18.99 FULL BLAST Chicago 90, Rick Dangerous, Highway Patrol, P47, Carrier Command, Ferrari Formula One £17.99 CAPCOM C Strider, UN Squadron, Last D Ghosts, Dynasty Wa £ Captain Blood, Safari Guns, Teer Purple Saturn Day, Krypton B Host	Monopoly, Scrabble, Clusdo Master Detective, Risk - The World Conquest Game £16.99 FOOTBALL CRAZY Kick Off 2, Final Whistle, Player Manager, Also includes Italy 1990 FREE. £14.99 OLLECTION Jel, Forgotten Worlds, Ghouls & rs, Led Storm, Strider 18.99 BOX lage Queen, Bubble Plus, Tin Tin, lage, Jumping Jackson, Bo Bo, lages	Turtles Arcade* 18.99 Ultimate Ride 16.99 Ultimate Ride 18.99 Ultima V 18.99 Ultima VI* 19.99 UMS II 19.99 Utopia 18.99 UN Squadron* 15.99 Viz 15.99 Vroom* 16.99 Wings (Half Meg) 18.99 White Death (One Meg) 19.99 Wolfpack 19.99 Wolf Child* 17.99 World Class Cricket 19.99 World Class Cricket 19.99 World Class Ruby 16.99 Wrath Of The Demon 18.99 With 19.99 World Class Ruby 16.99 World Of The Demon 18.99 World Of The Demon 18.99 WWF 14.99	Rick Dangerous 7.99 Road Blaster 6.99 Robocop 6.99 R Type 6.99 R Type 6.99 Run The Gauntlet 6.99 Shadow Of The Beast 8.99 Silkworm 6.99 Speedball 7.99 Starglider 2* 7.99 Super Hang On 6.99 Switchblade 6.99 Treasure Island Dizzy 4.99 Tin Tin On The Moon 6.99 Turbo Outrun 7.99 Turrican 7.99 TV Sports Football 7.99 Untouchables 6.99 Voyager 6.99
Cybercon III	Mega Lo Mania* 19.99 Mega Twins 16.99 Mercs 16.99 Mig 29 21.99 Might and Magic III 23.99 Might and Magic III 21.99 Monkey Island 16.99 Monkey Island II* 17.99 Moonstone* 19.99 Narc 15.99 Niyy Seals 15.99 Nightshift 16.99 Nitro 15.99 Outrun Europa* 16.99 Pang 15.99 SPECIAL OFFER 1 Meg Cricket only £6.99 mes were not available, but will	4 WHEEL DRIVE Lotus Esprit, Celica GT Rally, Combo Racer, Team Suzuki £18.99 FULL BLAST Chicago 90, Rick Dangerous, Highway Patrol, P47, Carrier Command, Ferrari Formula One £17.99 CAPCOM C Strider, UN Squadron, Last D Ghosts, Dynasty Wa £ Captain Blood, Safari Guns, Teer Purple Saturn Day, Krypton B Host	Monopoly, Scrabble, Clusdo Master Detective, Risk - The World Conquest Game £16.99 FOOTBALL CRAZY Kick Off 2, Final Whistle, Player Manager, Also includes Italy 1990 FREE. £14.99 OLLECTION Jel, Forgotten Worlds, Ghouls & rs, Led Storm, Strider 18.99 BOX lage Queen, Bubble Plus, Tin Tin, lage, Jumping Jackson, Bo Bo, lages	Turtles Arcade* 18.99 Ultimate Ride 16.99 Ultimate V 18.99 Ultima V 19.99 Ultima VI* 19.99 UMS II 19.99 Utopia 18.99 UN Squadron* 15.99 Viz 15.99 Vrom* 16.99 Wings (Half Meg) 18.99 Wild Wheels 15.99 White Death (One Meg) 19.99 Wolfpack 19.99 Wolf Child* 17.99 World At War 16.99 World Class Cricket 19.99 World Class Ruby 16.99 Wrath Of The Demon 18.99	Rick Dangerous 7.99
Cybercon III	Mega Lo Mania* 19.99 Mega Twins 16.99 Mercs 16.99 Mig 29 21.99 Midwinter II 23.99 Might and Magic III 21.99 Monkey Island 16.99 Monkey Island II* 17.99 Moonstone* 19.99 Narc 15.99 Navy Seals 15.99 Nightbreed 15.99 Nitro 15.99 Nitro 15.99 Outrun Europa* 16.99 Pang 15.99 SPECIAL OFFER 1 Meg Cricket only £6.99 nes were not available, but will but will no release date. 10.90	4 WHEEL DRIVE Lotus Esprit, Celica GT Rally, Combo Racer, Team Suzuki £18.99 FULL BLAST Chicago 90, Rick Dangerous, Highway Patrol, P47, Carrier Command, Ferrari Formula One £17.99 CAPCOM C Strider, UN Squadron, Last D Ghosts, Dynasty Wa £ Captain Blood, Safari Guns, Teer Purple Saturn Day, Krypton B Host	Monopoly, Scrabble, Clusdo Master Detective, Risk - The World Conquest Game £16.99 FOOTBALL CRAZY Kick Off 2, Final Whistle, Player Manager, Also includes Italy 1990 FREE. £14.99 OLLECTION Jel, Forgotten Worlds, Ghouls & rs, Led Storm, Strider 18.99 BOX lage Queen, Bubble Plus, Tin Tin, lage, Jumping Jackson, Bo Bo, lages	Turtles Arcade* 18.99 Ultimate Ride 16.99 Ultimate Ride 18.99 Ultima V 18.99 Ultima VI* 19.99 UMS II 19.99 Utopia 18.99 UN Squadron* 15.99 Viz 15.99 Vroom* 16.99 Wings (Half Meg) 18.99 White Death (One Meg) 19.99 Wolfpack 19.99 Wolf Child* 17.99 World Class Cricket 19.99 World Class Cricket 19.99 World Class Ruby 16.99 Wrath Of The Demon 18.99 With 19.99 World Class Ruby 16.99 World Of The Demon 18.99 World Of The Demon 18.99 WWF 14.99	Rick Dangerous 7.99 Road Blaster 6.99 Robocop 6.99 R Type 6.99 R Type 6.99 Run The Gauntlet 6.99 Shadow Of The Beast 8.99 Silkworm 6.99 Speedball 7.99 Starglider 2* 7.99 Super Hang On 6.99 Switchblade 6.99 Treasure Island Dizzy 4.99 Tin Tin On The Moon 6.99 Turbo Outrun 7.99 Turrican 7.99 TV Sports Football 7.99 Untouchables 6.99 Voyager 6.99
Cybercon III	Mega Lo Mania* 19.99 Mega Twins 16.99 Mercs 16.99 Mig 29 21.99 Midwinter II 23.99 Might and Magic III 21.99 Monkey Island 16.99 Monkey Island II* 17.99 Moonstone* 19.99 Narc 15.99 Navy Seals 15.99 Nightbreed 15.99 Nitro 15.99 Nitro 15.99 Outrun Europa* 16.99 Pang 15.99 SPECIAL OFFER 1 Meg Cricket only £6.99 nes were not available, but will but will no release date. 10.90	4 WHEEL DRIVE Lotus Esprit, Celica GT Rally, Combo Racer, Team Suzuki £18.99 FULL BLAST Chicago 90, Rick Dangerous, Highway Patrol, P47, Carrier Command, Ferrari Formula One £17.99 CAPCOM C Strider, UN Squadron, Last D Ghosts, Dynasty Wa £ Captain Blood, Safari Guns, Teer Purple Saturn Day, Krypton B Host	Monopoly, Scrabble, Clusdo Master Detective, Risk - The World Conquest Game £16.99 FOOTBALL CRAZY Kick Off 2, Final Whistle, Player Manager, Also includes Italy 1990 FREE. £14.99 OLLECTION Jel, Forgotten Worlds, Ghouls & rs, Led Storm, Strider 18.99 BOX lage Queen, Bubble Plus, Tin Tin, lage, Jumping Jackson, Bo Bo, lages	Turtles Arcade* 18.99 Ultimate Ride 16.99 Ultimate Ride 18.99 Ultimate V 18.99 Ultimate VI* 19.99 UMS II 19.99 Utopia 18.99 UN Squadron* 15.99 Viz 15.99 Vroom* 16.99 Wings (Half Meg) 18.99 Wild Wheels 15.99 White Death (One Meg) 19.99 Wolfpack 19.99 Wolf Child* 17.99 Wonderland 18.99 World Class Cricket 19.99	Rick Dangerous 7.99 Road Blaster 6.99 Robocop 6.99 R Type 6.99 R Type 6.99 Run The Gauntlet 6.99 Shadow Of The Beast 8.99 Silkworm 6.99 Speedball 7.99 Sturglider 2* 7.99 Super Hang On 6.99 Switchblade 6.99 Treasure Island Dizzy 4.99 Tin Tin On The Moon 6.99 Turbo Outrun 7.99 Turrican 7.99 TV Sports Football 7.99 Untouchables 6.99 Voyager 6.99
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Cybercon III	Mega Lo Mania* 19.99 Mega Twins 16.99 Mercs 16.99 Mig 29 21.99 Midwinter II 23.99 Might and Magic III 21.99 Monkey Island 16.99 Monkey Island II* 17.99 Moonstone* 19.99 Narc 15.99 Navy Seals 15.99 Nightbreed 15.99 Nitro 15.99 Nitro 15.99 Outrun Europa* 16.99 Pang 15.99 SPECIAL OFFER 1 Meg Cricket only £6.99 nes were not available, but will but will no release date. 10.90	4 WHEEL DRIVE Lotus Esprit, Celica GT Rally, Combo Racer, Team Suzuki £18.99 FULL BLAST Chicago 90, Rick Dangerous, Highway Patrol, P47, Carrier Command, Ferrari Formula One £17.99 CAPCOM C Strider, UN Squadron, Last D Ghosts, Dynasty Wa £ Captain Blood, Safari Guns, Teer Purple Saturn Day, Krypton E Host £16	Monopoly, Scrabble, Clusdo Master Detective, Risk - The World Conquest Game £16.99 FOOTBALL CRAZY Kick Off 2, Final Whistle, Player Manager, Also includes Italy 1990 FREE. £14.99 OLLECTION uel, Forgotten Worlds, Ghouls & rs, Led Storm, Strider 18.99 BOX age Queen, Bubble Plus, Tin Tin, ages 5.99	Turtles Arcade* 18.99 Ultimate Ride 16.99 Ultimate V 18.99 Ultima V 19.99 Ultimate VI* 19.99 UMS II 19.99 Utopia 18.99 UN Squadron* 15.99 Viz 15.99 Vroom* 16.99 Wings (Half Meg) 18.99 Wild Wheels 15.99 White Death (One Meg) 19.99 Wolf Child* 17.99 World Child* 17.99 World Class Cricket 19.99 World Class Ruby 16.99 Wrath Of The Demon 18.99 WWF 14.99 Zeus* 16.99 Expiry Date: AMIGA ON	Rick Dangerous 7.99
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The French may be wonderful people, but they can certainly produce some hard games. To help even out the odds, Adam Morley from Leicester presents his helpful quide to Battle Isle.

UNITS

FAMILIARISE YOURSELF with the units that you start with and with those of the enemy. Use heavy Crusader tanks along with Gladiators and Scorpions for any large scale attacks and back these up, if possible, with FAV-Busters.

Keep FAV-Busters, transport vehicles, SAM units and artillery away from the threat of well armed enemy units. It is also important to protect your infantry pieces, as these are the only units that can take control of depots, factories and HQs.

When you do engage in combat, try not to overextend your frontline or area of operation as the computer will try to surround you. Rotate your units as frequently as you can, allowing them to increase in experience, and try not to let the computer get into positions where it can attack each of your units with three of its own.

The key to winning on most islands are your experienced units. Units with three or more experience stars, and particularly those with Iron Cross experience, should be repaired quickly and then returned to the battle front. Highly experienced units can wipe out opposing enemy units in one fire phase.

When the computer has a great deal of air power, stay close to your HQ and/or depots, and protect those units unable to attack air targets with those which can. Dedicated anti-aircraft units are best, but Crusader tanks and FAV-Busters are also useful, as are fighters and choppers, if you have

TO START YOU OFF, here are the codes and basic winning strategies for the first seven islands, as well as some general hints and tips. The rest of the islands will be covered next month.

CODES AND STRATEGY

1. Conra: Position tank units around the northern end of the road bridge - including those units from your HQ. Send a Gladiator round to come in from the west. Destroy oncoming enemy units and then move Demon infantry to take the enemy

2. Phase: Gather your tank units close to your HQ and bring back those units dispersed across the map. Soak up enemy attacks, repair your best units and then advan

3. Exoty: Use your FAV and Gladiator to take out the enemy artillery piece to the north; then escape, if you can, back to HQ and repair damage. Bring NE orces west and engage the small enemy group in the north from both sides, always protecting your infantry. The main battle will centre round the road bridges

4. Mount: Here, control of the depots is all important. Take care with your FAV or you'll lose it quickly. Capture the depot in immediate range of your infantry Then deploy the units inside to stop the enemy from taking it back. Protect your artillery and use this to shell enemy units close by. You should bring your remaining tank forces around by road from the north and attack the enemy depot. Then march on the enemy HQ

5. Fight: Send two units east to secure the top right depot, and then as many as possible south towards the better stocked depot. The enemy may take this before you, but with skill you can take it back - and from there, win the

6. Rusty: Take two Gladiators, a Provider carrying Demon infantry

and secure the factory. Use the two Crusaders and several AD-5 Blitz's to pressure the enemy forces heading for the central depot. Your chief concern here is the enemy air power. Use your units with anti-air capability to protect vulnerable units. When the air threat is over, move on the enemy HQ.

7. Fifth: In order to win here, you must pull all units back towards your HQ and SE depot Meet the massive air threat with all units capable of anti-air attacks, as well as your two fighter units. Don't allow the enemy in behind you - form a defensive half-circle around your HQ entrance. Use the TLAV Invader to bring forces from the SW island - use your artillery and repair points with care. This is hard, and success requires you to smash the enemy air threat before you can try anything else.

8. Vesuv: Take all units from your HQ. Send half to defend your factory to the SW and half S to support your demon infantry and transport unit. Take the nearest depot and build an angel artillery unit as quickly as possible. Try to take the enemy angel out and then let them advance towards you. Move on their HQ when their forces are

depleted enough.

9. Magic: Control of factories is the key here. Send a FAV and a demon inside a provider along the south road to secure the southern factory. Send another force, with scorpion backup to take the NE factory. Also send a strong force into the heart of the island, comprising anti-air capable units. Meet the air strike and then continue your advance to hinder the enemy's acquisition of the central factories. Once in firm control of the N and S factories, you can build units and begin a push on the enemy HQ-angels are useful, but easy prey or air units.

10. Space: Move south in force to try and take the depot at the bottom of the map. Use your SC-P

Merlin early to start building a repair depot somewhere south of the NW factory. Send a demon unit to secure the factory and build units thoughtfully - air power is good. Move on their factory, if you are able, and bring forces from your factory to defend the HQ. Then start towards the

11. Valey: Your only real option here is to head east and take the depot there, while at the same time withdrawing your forces from the south and allowing the enemy to slowly advance. Draw the enemy as close to your HQ as possible and then, using units from the captured depot, make a dash south towards the enemy HQ. Hopefully you will have enough surviving demons to take the place.

12. Testy: A large island, with success reliant upon the four caches of Uridium. Move all but the FAV in the SE area of the map to attack the enemy units guarding the Uridium there, (you will not keep it, but will slow the enemy's capture of it). Then, in the SW corner, surround the Uridium with your units, keeping the AD-5 Blitz facing east to attack the incoming enemy Giant plane. Use the FAV here for hit and run tactics.

Then load the SC-P Merlin onto a TLAV-Invader at your northern docks, plus and SC-T Provider with a Demon unit inside. Send the TLAV south, dropping off the provider near the depot it passes on its way south to the guarded Uridium.

Use your forces SE of your HQ to race down the road and secure another Uridium cache. Use your anti-air capable units for this, as well as your air units. Use your other tanks, etc, to stop the enem advance. Also send forces to capture the Uridium guarded by two enemy scorpions. Once the Uridium is safe - you can usually capture three of the four caches transport to your depots and factory, and the game should be yours.

13. Terra: First, take all units from your HQ and block the three hexes between it and the western mountains: keep your FAV behind the frontline. At the same time, put both demon units inside the provider North of your HQ and send them W onto the road. Whilst blocking the enemy, send forces to protect the provider and head W towards the key depot: when the provider is within four hexes, unload the demons and move on the depot, allowing the enemy infantry to take it first

Meanwhile, take your cargo ship towards the channel between the main isle and the factory isle. Send the three attack boats N to attack the enemy sub. Also take tanks form your Northern depot and race NW to block the enemy units trying to move south from the depot. Send the spare provider, with demon on board, W to board the cargo ship.

Transport the troops to the factory isle, take the factory and collect the Uridium S and N. Hold the enemy back until your new units are made and transported over to the main island. From here you should easily take control.

14. Slave: Use your attack ships to form a defensive line to provide a safe channel for your cargo ship to move north along. Load a Demon aboard the cargo vessel and head north. Wait for the enemy sea attack and fight a defensive battle until you get the upper hand. Use the Demon and the cargo ship to take the NE depot and bring the units down to the battle front.

At the same time, with the forces near your HQ, form a straight defence line with tanks and an AD-5 Blitz (position this on the mountain), NW of your HQ to hold back the enemy: keep a blitz and a scorpion in reserve behind this line. Block the bridge SW of your HQ with a Crusader, and send forces south to stop the enemy reaching the factory. Move on the factory with a demon and transport unit.

LAND TO THE PARTY OF

Once the factory is yours, build an angel, a giant and an AD-9 Sphinx. Wait until the enemy air. threat is diminished and then take a strike force in the giant NW to capture the enemy HQ in a sneak

15. Never: Outnumbered heavily, you must concentrate your forces in order to defend your HQ while an expeditionary heads S to take the lone factory. Here you should create a TLAV-Invader, an AD-9 Sphinx and an angel, if possible. Then push east towards the next depot. Form your defence lines NE and SE of your HQ and draw the enemy onto yourself.

As soon as it is ready, race north with the TLAV and pick up the forces on the NW island. As soon as the pick up is made, pull back your mainland forces and let the enemy follow you. Then sneak the TLAV round the back, from the north, and capture the enemy HQ (be careful to keep the

demons out of artillery range.

16. River: Hold off the massive enemy forces close to your HQ and use the TLAVs out to sea to unload units from your convoy ships and then transport them to the mainland. Send your convoy ship with the Crusaders north and land them beneath the enemy depot filled with air units.

Bring the northern convoy ship into dock close to the unowned depot and land units to take it. Move the ship in the NW section of the map into dock and get the units off fast, before an air strike is launched. With the ship further south, hurry to the depot at the southern edge of the island and unload your units to take it.

Send the last convoy ship up the river channel that splits the island and outflank the enemy forces besieging your HQ. From here, keep whittling away at the enemy until you have the advantage.

* These levels always seem to lock-up if played from a hard drive. They need to be played from disk, which is slower but less frustrating.



KEY TACTICS

THE FIRST THING to do is to examine the map of the island. Identify depots or factories within reach and send units to try and take these. It is often here, within the first few moves, that the tide

A good tactic is to stay within easy reach of your HQ, depots and factories, allowing the enemy to come at you. This inevitably means that they have a long way to go for repairs, while you can nip back into your buildings quickly and easily. Then, when the enemy begins to retreat, you can chase them down with your experienced and repaired units.

Keep your artillery pieces protected from all threats, as these long-range weapons can decimate enemy attacks if shielded and used properly: unfortunately, they, like SAM units, take three phases before coming into operation.

If you have air transport units or sea-going transporters you can often sneak an attack force over to the enemy HQ while the computer is engaged in an assault on your main force.

Factories usually have more power units than depots, and can be used to build certain units. Take care to examine the state of the battle and the options open to you before creating new units: it isn't much use building a SAM unit if all enemy air threats have been neutralised.

On some maps you will find Uridium crystals. Go all-out to secure these, as each one gives you 50 power units to use in repair or manufacture.

TAKING DEPOTS AND FACTORIES

OFTEN YOU WILL be engaged in a race with the enemy to capture these installations; a race you frequently lose. However, if you surround the three hexes round the entrance to these buildings, the enemy cannot get units out, and this gives you a chance to bring the Demon infantry to take them back.

If you arrive at a building together with enemy infantry, wait for them to enter on their movement phase and then, when it is your turn to move, go in after them. This will give you an extra unit. But be careful, the enemy can do the same.



There's something missing from this month's Contacts page. See if you can tell what it is. Go on, have a look, I don't mind waiting. Dum diddi dum... Ah, you're back. So what was it? That's right, the telephone numbers are gone. Now let me see if I can get the next message across clearly. **DON'T USE THE** PHONE TO CONTACT A CONTACT! A lot of people are sending me their numbers without understanding the full consequences . Contacts receive a lot of phone calls (and I'm talking in hundreds here) and not everyone sticks to the specified times. Parents start getting annoyed, neighbours complain about the constant ringing. So in short, DON'T USE THE PHONE FOR A CONTACT!

NAME: Scott Carter ADDRESS: 74 Hitchings Way, Reigate, Surrey, RH2 8ER GAMES: Beach Volley, Chuck Rock, Dogs Of War, Dragon Ninja, Dungeon Master, Empire Strikes Back, E.S.W.A.T., Escape From The Planet Of The Robot Monsters, FA-18 Interceptor, Flood, Full Contact, Future Basketball, Golden Axe, Ikari Warriors, James Pond, Kick Off 2, Kult, Leisure Suit Larry 1 & 2, Lemmings, Nuclear War, Return Of The Jedi, RoboCop, R-Type, Savage, Shadow Of The Beast, Shufflepuck Cafe, Silkworm, Speedball 1 & 2, Star Trek, Star Wars, Streetfighter, Supremacy, Test Drive 2, Toki, T.N.T. Fantasy Wrestling, The Secret Of Monkey Island, Xenon 2.

NAME: Mr. D. Adshead ADDRESS: 1 Bay View Road, Broadstairs, Kent, CT10 2EA GAMES: Action Fighter, Afterburner UK, Afterburner 2, Alien Breed, APB, Archipelagos, Arkanoid, Arkanoid 2, Armalyte, Army Moves, Armourgeddon, Astro Marine Corps, Atomic Robokid, Atomino, Atomix, Awesome, Baal, Back To The Future 3, Brat, Barbarian (Palace), Barbarian (Psygnosis), Batman The Movie, Battle Squadron, Battle Valley, Beach Volley, Beast Busters, Better Dead Than Alien, Beverly Hills Cop, Bio Challenge, Bombuzal, Builderland, Carrier Command, Car-Vup, Chaos Strikes Back, Chariots of Wrath, Chase HQ Chase HQ 2, Chuck Rock, Chubby Gristle, Chips Challenge, CJ's Elephant Antics, Continental Circus, Crazy Cars 2, Creatures, Crystals of Arborea, Cybernoid, Cybernoid 2, Darkside, Days of Thunder, Defender of the Crown, Denaris, Deuteros, Dogs of War, Dominator, Double Dragon, Dragon's Lair, Dragon's Lair 2, Dragon Ninja, Dragonscape, Dragon Spirit, Drakkhen, Driller, Driving Force, Dungeon Master,

Dyter 07, Dynasty Wars, Edd The Duck, Elite, Eliminator, Elf, Empire Strikes Back, Escape From The Planet of the Robot Monsters, Eye Of Horus, Exolon, 4D Sports Boxing, F-29 Retaliator, F-19 Stealth Fighter, Fantasy World Dizzy, Falcon, Fernandez Must Die, Fighter Bomber, Flood, Flying Shark, Forgotten Worlds, Full Contact, Fusion, Gauntlet 2, Gemini Wing, Ghostbusters 2, Ghouls n Goblins, Ghouls n Ghosts, Gods, Golden Axe, Gravity Wars, Hard Drivin', Hard Drivin' 2, Hammerfist, Hawkeye, Hero of the Lance, Horror Zombies From The Crypt, Hunter, Hybris, Hydra, IK+, Ikari Warriors, Impossamole, Indiana Jones (Arcade), Indiana Jones and the Last Crusade (adventure), Insanity Fight, Interceptor, Interphase, Ivanhoe, James Pond Underwater Agent, Judge Dredd, Karate Kidd Part 2, Kick Off 2, Kick Off Extra Time, Killing Cloud, Killing Gameshow, Klax, Last Duel, Last Ninja 2, Leatherneck, Led Storm, Lemmings, Leisure Suit Larry, Line Of Fire, Logical, Lombard RAC Rally, Lotus Esprit Turbo Challenge, Lotus Turbo Challenge 2, Manchester United, Maniac Mansion, Manic Miner, Menace, Megatraveller, Metal Master, Mickey Mouse, Mighty Bombjack, MiG 29 Super Fulcrum, Narc, Narco Police, Navy Seals, Nebulus, Never Mind, New Zealand Story, Nightshift, Ninja Spirit, Ninja Warriors, Nitro, Oops Up, Olympic Challenge, Operation Thunderbolt, Outrun, Pacland, Pang, Peter Beardsley's International Soccer, Pipemania, Platoon, Pools of Radiance, Populous, PP Hammer Predator 2, Prince of Persia, Puffy's Saga, Puzznic, Quadralien, Railroad Tycoon, Rainbow Islands, Rambo 3, Rally Cross Challenge, RBI 2 Baseball, Return of the Jedi, Rick Dangerous, Road Blasters, RoboCop, RoboCop 2, Rock n Roll, Rodland, Rolling Ronny, Rolling Thunder, Rotor, R-Type, Sarakon,

Savage, Secret of Monkey Island, Shadow of the Beast 1 & 2, Shadow Dancer, Shinobi, Shockwave, Silkworm, Sim City, Skidz, Skull and Crossbones, Sly Spy, Solomon's Key, Sorcery +, Space Age, Space Harrier, Spellbound, Spindizzy Worlds, Starglider 2, Stargoose, Starray, Stormball, Stormlord, Streetfighter (US Gold), Strider, Strider 2, Stryx, Supercars 1 & 2, Super Hang On, Switchblade 1 & 2, SWIV, Sword of Sodan, Teenage Mutant Hero Turtles, Test Drive 1 & 2, The Ligt Corridor, The Simpsons, The Spy Who Loved Me, Thunderbirds, Thunderblade, Thunderjaws, Toki, Torvak The Warrior, Total Eclipse, Total Recall, Toyota Celica GT Rally, Trailblazer, Trained Assassin, Treasure Island Dizzy, Turrican 1 & 2, Untouchables, Venus The Fly Trap, Vigilante, Viking Child, Virus, Voyager, Weird Games, Wings of Fury, Wizball, X-Out, Ziriax.

NAME: Andrew Pow ADDRESS: 41 Shinwell Terrace, Murton Seaham, County Durham,

GAMES: 4D Sports Boxing, Back To The Future 2, Birds Of Prey, Blues Brothers, Chase HQ 2, Chuck Rock, Days Of Thunder, Double Dragon 1 & 2, E-Swat, Final Blow, Final Fight, First Samurai, Flood, Full Contact, Gods, Golden Axe, Gremlins 2, Hard Drivin', Hero Quest, Insanity Fight, James Pond 1 & 2, Jimmy White's Whirlwind Snooker, Kick Off 1 & 2, Lemmings, Line Of Fire, Lotus 1 & 2, Magic Pockets, Man Utd Europe, Monty Python's Flying Circus, Night Breed, Pang, Prehistorik, Prince Of Persia, Power Drift, Rainbow Islands, Rick Dangerous 1 & 2, RoboCop 1 & 2, R-Type 2, Speedball 2, Super Cars 1 & 2, Super Hang-On, Time Machine, Tetris, Toki, Wings Of Fury, World Class Leaderboard Golf, World Trophy Soccer, Z-Out.

IF YOU ARE GOING to use a contact then follow these guidleines: 1. Wherever possible, send your

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2. Make sure you explain your problem clearly. Don't be atraid to use daigrams, illustrations or pieces of felt stuck onto cardboard.

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Address: List Of Games Completed (in alphabetical order):

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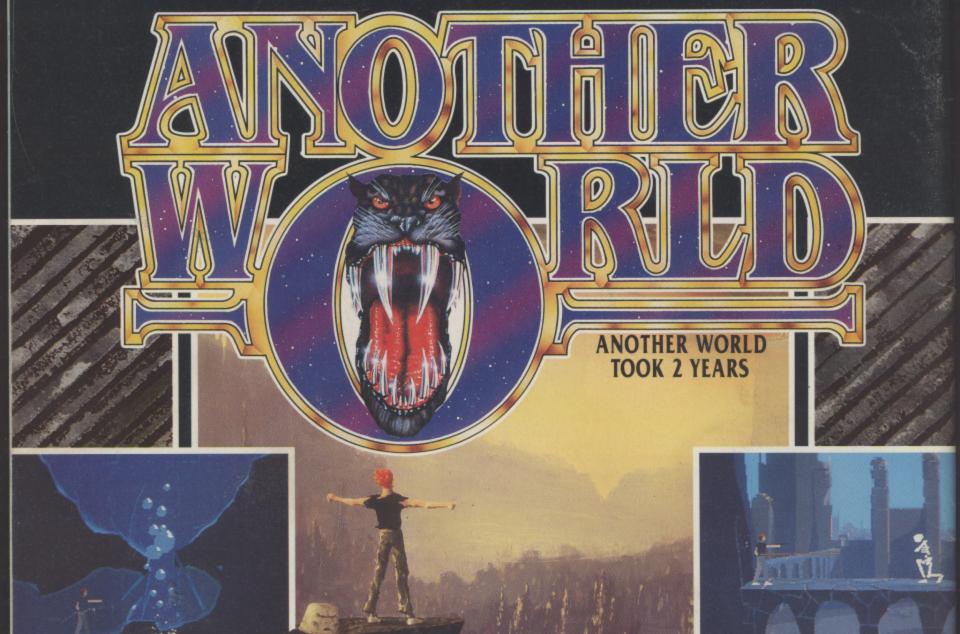
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